

UPON THE  
SUBLIME.

Translated from the GREEK,  
WITH

## EXPLANATORY NOTES.

By the late Rev. CHARLES CARTHY, M. A.



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TO THE  
Rt. Hon. FRANCIS ANDREWS,  
PROVOST,

AND TO THE  
FELLOWS,  
AND

SCHOLARS,  
OF  
*Trinity College*  
~~TRINITY~~-COLLEGE,

THIS BOOK

IS MOST HUMBLY

INSCRIBED

BY

THE EDITOR.

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R. H. FRANCIS AND SONS

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# LONGINUS

UPON THE

# SUBLIME.

## SECTION I.

*That the Treatise of CECILIUS is imperfect— And why?*



HAT small Treatise of *Cecilius*, which he composed concerning the *Sublime*, as you well know, dearest *Posthumius Terentianus*, appeared to us upon looking it over.

## NOTES.

*Cecilius* was an Orator of *Sus* with whom he lived in strict Familiarity. He flourished under *Augustus* and was cotemporary with *Dionysius of Halicarnassus*. This young Gentleman to whom *Longinus* directs the

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carefully



carefully together, to be of a Style every where beneath the Dignity of the Subject, and by touching least of all upon material Points, to produce nothing of great Benefit to its Readers, at which a Writer ought chiefly to aim. Besides it must be observed that there are two things requisite in treating of an Art, the first, To shew what the Subject is; the other, in Order indeed the second, but in Virtue and Efficacy the Principal, To shew how and by what Methods this Art it self may be acquired; Nevertheless, tho' *Cecilius* endeavours, by ten thou-

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following Treatise with so many Expressions of Affection and Esteem is supposed to have been a *Roman*, as well on Account of his Name, as what our Author says on Occasion of his attempting to draw a Comparison between *Demosthenes* and *Cicero*.

Ταπεινότητος ἰσχυρὴ τῆς ὀλῆς ὑποβίωσις. These Words are thus explained by Mr. *Dacier*. *Adeo parvus est ut totam materiam non contineat.* In Opposition to which Dr. *Pearce* justly observes that the Word *ταπεινός* no where in this Author implies "deficient as to extent" but always *abject* and *low* and is seldom, or never used in any other Sense by the best Writers. That this Passage particular-

stood in Mr. *Dacier's* Sense, will I believe evidently appear from hence also: That as the Particle *Et* which introduces the following Sentence and signifies *Besides* or *Moreover* implies the Addition of some Observation distinct from any of the foregoing; It would according to Mr. *Dacier's* Explication be very improper. For in the Words following this Particle, *Cecilius* is charged with having omitted One and thus the Principal of the two Parts requisite in treating of an Art; which would be no more than a Repetition of the same Censure, viz. "The not taking in the whole of the Subject." As Mr. *Wol-*

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and Examples to demonstrate to us, as if perfectly ignorant, what the *Sublime* is; yet as to the means whereby we may be able, each of us to push forward his own Genius towards any considerable Attainments in what is Great, That he has passed over, I know not how, as if it were no way necessary. But it may be, that this Man is not so blameable for his Omissions, as he is laudable for his Design and Industry.

Since then you have importuned Me also to make some Reflections on the *Sublime*, entirely for your own private Entertainment, I pray, let us examine, whether I may seem to have advanced any Speculation, which may be of Use to Men, who speak in Publick. But then my Friend you must assist me with your Judg-

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\* The Word in the Original is *ὑποσηματισμός*, to write something by Way of Commentary or for a help to the Memory, Wherein the Modesty of our Author is remarkable, who would not have this excellent Treatise which has stood the Test of all Ages considered as a perfect Piece, but rather as a familiar Epistle writ purely to gratifie the Importunity of a Friend.

\* *Ἀπὸ τῶν πολιτικῶν.* By these we are to understand all

publick Speakers concerned in civil Affairs who were by the Latins called *Viri Civiles*; whereas they who declaimed only upon fictitious Subjects in the Schools were called *Scholastici*.

\* *Συνηπτικῶς.* Here Dr. Pearce observes that the future tense of the Indicative Mood is put for the Imperative, which is frequently done by the *Greek* Writers. This Form of speaking is now usually observed by the *French*, as it seems to contain a pecu-

ment

ment upon each particular, with all that Sincerity which is natural to you and becomes you. For it was well said by <sup>b</sup> Him, who being asked in what we resembled the Gods, replied *Beneficence and Truth*.

Now as I write to you, my best beloved, who are a Master of all Literature, I am in a great Measure freed from the Necessity of premising in many Words, that the *Sublime* is the supreme Perfection and Excellence of Writing: And that it is from hence alone that the greatest Poets, Orators, and Historians have borne away the first Prizes of Glory, and cloathed their own

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liar kind of Delicacy. For thereby it is presumed that the Person you speak to has either so much Complaisance, or so just a Sense of his own Duty, that without assuming an Air of dictating, or commanding, you, as it were promise your self he will of his own choice act in such, or such a Manner.

<sup>a</sup> The Translation here is agreeable to the Manuscript of *Paris*, which is reckoned to be of the first Authority and has *ὡς περὶ καὶ κατὰ* and not *ὡς πρὸς*, &c. as it is in the vulgar Edition of *Manutius*. These Words contain a fine Compliment to *Terentianus* which is entirely lost

in the Translation of Mr. *Boileau*. “Avec cette sincerité que nous devons naturellement a nos Amis”; With that Sincerity which we owe naturally to our Friends. That of Dr. *Pearce* is *ut consueris & te decet*, &c. Where I must beg Leave to observe, that *ut consueris* does not fully answer to *ὡς περὶ καὶ*. It being a truer Compliment to say that a good Quality is natural to a Man, than that it is only Customary.

<sup>b</sup> *Pythagoras*.

<sup>i</sup> The Words in the Original are literally, “and threw Eternity round their own Praises”: Mr. *Boileau* tho’ he censures *Langbain* upon this Occasion Praises



Praises with Immortality. For Things of an uncommon Elevation do not win upon the Hearers by Persuasion, but ravish them into Ecstasy: And by that Astonishment which every where attends it, the *Marvellous* has always the Ascendant over the *Persuasive*, and That which is formed for Delight; in as much as These have for the most part no Power over us without our own Consent: But the *Sublime* and *Wonderful*, carrying along with them a kind of Dominion and irresistible Force, \* bear down with Vio-

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has not himself observed the Propriety of this noble Metaphor; his Words are “ & rempli toute la Posterite du bruit de leur gloire” and filled all Posterity with the Sound of their Glory, or as Mr. *Wells* has it, “ transmitted their Names with Glory to Posterity”.

\* Παντὶς ἐπ’ αὐτῷ τὰ κειρωμένα καθίσταται, literally “are fixed (or fix themselves) down upon ev’ry Hearer.” Dr. *Pearce* whose Words are “ se erigunt supra omnem auditorem” has in a great Measure preserved the Sense of the Author: However with due Deference, to so exact a Critic and Translator, it must be observed that he has not fully expressed the two Propositions ἐπ’ αὐτῷ and κατὰ which by the

Opposition that is between them give great Strength to each other. The meaning wherein καθίσταται is here taken properly follows from the preceding Words δυνασθῆναι ἔτι καὶ ἀμαχόν προσφέροντα “ carrying along with them Dominion and irresistible Force” Thus we find the same Word used by *Euripides*, to signify the establishing of a Tyrant, “ Ὁδὲ τυραννὴν δ’ ἐγὼς καθίσταται” So that Mr. *Boileau* has lost the finest and the boldest Sentiment conveyed in this Passage by translating “ δυνασθῆναι” une certain vigueur noble.” which does not at all express the Sense of the Original. Nor indeed is the meaning of this Word preserved in the Translation of Dr. *Pearce*, where we meet  
lence

lence upon every Hearer. And indeed we are not able to discover the Fineness of Invention, and the Order and Economy of a Work from one or two Particulars, but from the Texture of the Whole, and even then they appear with Difficulty: Whereas the *Sublime* brought forth on a proper Occasion like a Thunderbolt<sup>1</sup> breaks thro' all Things in an Instant, and shews at once the Orator's whole collected Force.<sup>m</sup> But I am persuaded, dearest *Terentianus*, that these and such like Observations you yourself might teach others from you own Experience,

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with *Vim* and *Impetum* two Synonymous Terms for βίαι but nothing that answers to *δυναμίς* which comprehends that ἐξουσία and ἀποδύς; whereby our Author has above defined the *Sublime* and implies the absolute Power and majestick Kind of Supremacy, which it exerts over the Soul, and accordingly, he says in another Place, « πηδῆς ἀνθρώπου μόνον ἀλλὰ καὶ δαλῆται *enslaves* or *captivates* the Hearer.

<sup>1</sup> It has been judiciously observed by the Critics, that *Longinus* in this Place has put the Verbs διασπρησεν and ἀνίστατο in the time past, to express the violent and instantaneous Rapidity of the *Sublime*, like that of a Thunderbolt, the Violence of whose Moti-

on, you are not sensible of 'till it is past, and till it appears from the Effect. As our Language was incapable of admitting this Beauty, I endeavoured to supply the Defect as well as I could by adding *in an Instant*.

<sup>m</sup> This Sentence is connected to what goes before by the Particle γὰρ so that it depends upon what our Author says of his being freed from the Necessity of premising in many Words, &c. To avoid the repeating of this I took the Liberty of using *But* instead of *For* As the Sense of the Original no way suffers by such an Alteration. By ἐκ Πείρας we are to understand either his Experience arising from an intimate Acquaintance

Upon the SUBLIME.

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SECTION II.

Whether the SUBLIME be attainable  
by ART.

**A**T our first setting out it is proper to determine this Question, \* whether there be any Art for the Attainment of the Sublime; since there are some entirely of Opinion, that they who would reduce Things of this Kind to artificial Rules are absolutely wrong. " The Sublime (say they) is born with us, " and not to be acquired: The only way of " coming at it is to have it from Nature: But " the Works of Nature (as they argue) are " spoiled and quite dispirited when strip'd of

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with the best Writers: Or the himself attempted in this way, Emotions he has felt upon and the Effects he has observed his own Writings to have reading or hearing Sublime had upon others. Passages: Or what he has

\* There is a Question much the same with this, finely touched upon by Horace in his Art of Poetry.

*Natura fieret laudabile carmen an arte  
Quaestum. est: ego nec studium sine divite venâ  
Nec rude quid profut video ingenium: alterius sic  
Altera poscit opem res, & conjurat amice.*

Our Author in this Place makes use of two Terms as Synonymous, whereby he gives us to understand that the true Sublime consists not only in Elevation, but likewise in Depth of Thought; In this the Difference lyes between it and the *rausweg* as we shall see hereafter.

their



“ their Substance and dried up like ‘Skeletons by  
 “ artificial Precepts.” But I say the contrary  
 might easily be evinced if a Man would consi-  
 der that, altho’ Nature is commonly her own Mi-  
 stress in all Pathetic and elevated Discourses, yet  
 even there she is not so rash and headstrong,  
 as to be entirely regardless of Rule and Me-  
 thod : That she indeed is the fundamental and  
 original Principle of all Productions of this  
 Kind ; but that it is the Business of Method  
 to shew how far Matters may be carried, and  
 when properly introduced, and by a well re-  
 gulated Exercise to habituate our Minds to a  
 right Use and Application of the *Sublime* :  
 That likewise Things of an exalted Nature are  
 the more expos’d to Danger, when ‘ like Ships

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‘ Καταρκεστενόμενα, Thus  
 Quintilian in the Preface to his  
 Book. *Plerumq; nudæ illæ  
 artes nimia Subtilitatis affec-  
 tatione frangunt atq; corrup-  
 punt quicquid est in Oratione  
 generosius; & omnem Succum  
 ingenii bibunt & ossa detegunt,  
 quæ ut esse, & astringi nervis  
 suis debent, sic corpore operien-  
 da sunt.*

There is a continued  
 Chain of Reasoning thro’ the  
 remaining Part of this Chap-  
 ter which begins here and con-  
 cludes with *ἡ δὲ ἐν τῷ λόγῳ*,  
 &c. each Argument depend-

ing upon *ἐπιπλοὴ ψυχοῦ*.  
 This has not been observed in  
 Mr. Boileau’s Translation, by  
 which means a great deal of  
 the Strength and Clearness of  
 the Author is lost. Nay what  
 is more extraordinary, he has  
 not only entirely omitted one  
 of the Arguments, which the  
 Author himself calls *το αὐτοῦ  
 λόγος*, or the chief, but also the  
 whole Conclusion, as shall be  
 shewn in its proper Place.

‘ The Allusion in this Pas-  
 sage answers to those Lines of  
*Ovid*, relating to the Chari-  
 ot of the Sun, when resigned  
 unsteady

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unsteady thro' the want of a skilful Pilot, and a due Proportion of Ballast, they are hurried along by a bold and impetuous Spirit, without Judgment to ballance, or Experience to conduct them; for in these Affairs 'as the Spur is often necessary so is the Bridle; and therefore what *Demosthenes* says concerning common Life, " That the greatest Good is to be Happy, and that the second, which is no less important, is to be Prudent, inas-

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to a rash Youth, and wanting the Weight and Direction of *Phæbus* himself.

*Utq; labant curvæ justo sine pondere naves,  
Perq; mare instabiles nimia levitate feruntur;  
Sic onere affusto vacuos dat in aere saltus,  
Succutiturq; alte, similisq; est currus inani.*

And as at Sea th'unballast'd Vessel rides,  
Cast to and fro the Sport of Winds and Tides;  
So in the bounding Chariot tofs'd on high  
The Youth is hurried headlong thro' the Skie.

ADDISON.

Here *Longinus* seems to allude to a saying of *Isocrates*, taken Notice of by *Cicero*, That he used Spurs to *Ephorus*, but Bridles to *Theopompus*. By this Method,

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much

" much as where This is wanting the Other  
 " cannot possibly subsist " may in like Man-  
 ner be applied to Writings, \* Nature being to  
 Happiness what Art is to Prudence. But to  
 come to the chief Argument, if a Man would  
 consider that it is from Art only we can learn  
 whether there be any Thing in Writings to be  
 ascribed entirely to Nature — If a Man,  
 I say, who censures those that deliver useful  
 Precepts would consider This, and each of the  
 preceding Observations particularly, he would  
 I believe no longer think a Theory of the  
 Matters proposed superfluous and unprofitable.

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\* There is an Analogy here drawn, upon which depends the Application of what immediately goes before, but I can meet with nothing in Mr. Boileau which answers thereto, or bears the least Resemblance to the remaining Part of this Chapter, which as I observed before contains the Author's chief Argument, and the Conclusion of his whole Reasoning.— 'Tis true, this Part is wanting in several Manuscripts, but it is to be found in that of the *Vatican Library*, whence *Tollius* supplied what we now have, and in that of *Paris*, according to *Baivinus*. To make up this Defect Mr. Boileau gives us indeed something of his own, in order to throw this Section and the following into one, altho' it be allowed on all Hands that a considerable Chasm intervenes.



Of SWELLINGS in WRITING.

**W** *Hirlpools of Fire* — *Spewing to-*  
*wards Heaven* — *making Bore-*  
*as a Piper* and so on — These  
are not of a Strain truly Tragic, but too  
much swoln for the Buskin. Here the Dicti-  
on is muddy and disturbed, and in the Ima-  
ges there is more Confusion than Grandeur  
and Intenseness; insomuch that if you bring  
each of these to be viewed in the Light, what  
appeared terrible at first will soon sink into the  
lowest Contempt. If then in Tragedy which  
in it's Nature is lofty and susceptible of Pomp  
immode-

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These Expressions are  
quoted from a Speech suppo-  
sed to be made by *Boreas* in  
a Play of *Æschylus*. — As  
I found this Rhapsody would  
make but an odd Appear-  
ance in English Verse, I  
made it my Choice to throw  
it into Prose. "Let them  
keep back that far pro-  
jecting Flame of yonder  
Chimney. For if I but see  
the Master of the House,  
convolving one Whirlpool  
of Fire I will pour it on  
the Roof, like a mighty  
Torrent and reduce the  
whole Cinders. Have I  
not at length broke forth  
into a glorious Strain?"  
Some of this Speech is want-  
ing particularly that Expres-  
sion of *Spewing towards Hea-*  
*ven* quoted by our Author.

<sup>c</sup> immoderate Swellings are inexcusable, I can hardly think, they will become Writings which turn upon <sup>d</sup> Matters of Fact. For this Reason <sup>e</sup> *Gorgias* the *Leontine* is laughed at

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<sup>b</sup> The Opposition in this Place between two Words of the same Origin *τεχνικά* and *παρετεργασ* cannot well be preserved in corresponding Terms. I have endeavoured at it as well as I could.

<sup>c</sup> *παρε μὲλ' οὐκ ἀδῶν* literally, To swell out of Tune, An Expression borrowed from Musicians, *ἀδῶν* being substituted for *ἀδῶν*.

<sup>d</sup> *λογίαι ἀληθινῶς*. Writings which relate Things according to the Truth: Whereby History is distinguished from Poetry which is chiefly employed about Fictions. I cannot conceive how Mr. *Boileau*, and after him Mr. *Wells* could imagine that ordinary as they render it, answered in any Sense to *ἀληθινῶς*.

<sup>e</sup> There are some who think that *Gorgias* may be defended in this Place, as it was usual with the *Persians* to call their Kings Gods,

and accordingly we find that *Xerxes* upon his crossing the *Hellepont* was saluted by this very Title of *Jupiter*. But as this was the Effect of gross Flattery, it cannot be supposed consistent with the Gravity either of an Historian or Orator to imitate such Customs. As to that other Expression of his censured by our Author, *Hermogenes* (in his 1 B. and 6 Ch. concerning Ideas) humorously remarks, "That those Sophists who call Vultures animated Sepulchres, are themselves most worthy of such Sepulchres," No Man has been more extolled or censured among the Antients than this Writer. *Hermippus* writ a whole Book concerning him, and *Plato* has given the Name of *Gorgias* to one of his Dialogues, wherein he remarks upon him at large. By *Diodorus Siculus* in his *Histori-*

at for calling *Xerxes*, "the *Jove* of the *Persians*" and *Vultures*, "animated Sepulchres." Of this kind are some things likewise of *Cal-*  
*listhenes*

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*cal Library* we are informed, that when the *Leontines* were invaded by the *Syracusans*, and unable to bear up against the Power of that People, they sent Ambassadors of whom *Gorgias* was the Chief, to implore Assistance from the *Athenians*: That *Gorgias* by a new Artifice of speaking entirely foreign to the *Athenians*, so surpriz'd the most eloquent among them that he gained his Point: For he was the first (says the Historian) who introduced into his Orations those artful and enticing Figures called ἀντιθετοὶ ἰσαχολοὶ παρρησίαι and ὁμοιοτελευτοί. Of these Figures *Quintilian* treats at large. We are further told concerning his Readiness in delivering himself upon all Subjects that during his Stay *Athens*, when he attended the public Meetings of learned Men, ἐπελάλει was a remarkable Expression he frequently used, whereby he challenged them to propose whatever Theme they plea-

sed to be disputed or discouraged upon: Which of a sudden gained him so great a Reputation throughout all *Greece*, that there was a Statue erected to his Honour of solid Gold. But as all this was chiefly owing to the Novelty of his Manner, when the Gloss was worn off and People began to see thro' the Disguise, their Admiration was in a little time considerably abated, as they discovered in his Use of those Figures too much Affectation of Point, and more turn upon Words than true Solidity or Justness of Thought; so that γοργιάζειν became afterwards a Term of Reproach to his Imitators. Accordingly *Dionysius* in censuring the affected Style of *Plato* in some Places, remarks, χυμαί τι ποιητικοῖς ἰχαλίῃ προσέλαμψεν ἀνδρίαν καὶ μαλιστα Γοργείοις ἀκαίρως καὶ μετὰ χυμῶς ἐναέρονται.

*Callisthenes* was an Orator and Historian of *A-*

*thens*, who succeeded *Aristotle*



*listhenes* which have not a solid and well grounded Sublimity, <sup>2</sup> but are raised to an extraordinary Height like Meteors meerly by their Levity. But above all the Writings of <sup>h</sup> *Clitarchus* are most liable to Censure in this Point: That Man is meer <sup>i</sup> Outside, and blows

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*Astle* in the Education of *Alexander* the Great. He writ the History of the Affairs of *Greece*. His Style is said by *Plato* to be flowing and by *Suidas* to have great Force. *Aristotle* speaks to the same Purpose as to his Style but then charges him with the want of Judgment, for which Reason *Alexander* passed the following Censure upon him *Μισῶ Σοφιστῶν ὅς ἐστιν αὐτῶν σοφῆς*. The Turn in these Words cannot be preserv'd in a Translation.

<sup>2</sup> *Μετέωρα*. Those extravagant Flights which (as *Horace* expresses it) *nubes & inania captant*. Besides the Exposition used in the Translation there are three others which answer very well to this Place. The first is collected by *Budæus* from *Galen* *μετέωρα εἰς τὴν τεταμέναι φλέβιν, tumidæ & di-*

*stentæ venæ*. The second by the same *Budæus* from *Theophrastus*, who applies the Word to things rising to a great height without being deeply rooted *μετέωρα ἢ ἐκαθύπνητα*. The third is collected by *Gorræus* from *Galen's* Interpretation of *μετέωρον πνεύμα* in *Hippocrates*. *Spiritus qui ad fauces modo penetrare, atq; in iis subsistere, non autem in imum Thoracem subire videtur*.

<sup>h</sup> *Clitarchus* wrote the History of *Alexander's* Exploits having attended him in his Expedition into *Asia*. We meet with a Remark in *Cicero's* first Book of Laws by Way of Censure on *Sisennas* Style *Unum Clitarchum neque quemquam præterea de Græcis cum legisse videri, &c.*

<sup>i</sup> *Φλοισδὺς ἀνθρ*. This Metaphor taken from Fruits

or

"k blows (as *Sophocles* expresses it) on large  
 " Pipes but without a Mouthpiece." Such also  
 are the Performances of <sup>1</sup> *Amphicrates*, <sup>m</sup> *He-*  
*geſias*

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or Trees, with a thick covering of Rind or Bark, and consequently with so much the less Pulp or solid Timber, or from Corn with a great deal of Husk but a small hungry Grain, very aptly represents a Writer, who has but little Thought in a Multitude of big Words. Answerable to this is that Reflection of *Persius*, *Nonne hoc spumofum & cortice pinguis?*

<sup>k</sup> Mr. *Boileau* has entirely mistaken this Passage, for he should have read instead of *μυεγῆς*, & *μυεγῆς* as it is found in a fuller Quotation made by *Cicero* from *Sophocles*, which Dr. *Pearce* observes. The true Meaning of *Longinus* will easily appear by considering the Use of this Mouth-piece which was not only to preserve the Lips from cracking and the Breath of the Player from being idly spent, but likewise to sweeten and temper the Sound. See Mr. *Boileau's* Account of

this Matter and Dr. *Pearce's* Censure thereon.

<sup>1</sup> He is mentioned by *Athenæus* in his 13 Book, and is supposed to have been that *Athenian* Orator, who was in Banishment at *Seleucia*, of whom *Plutarch* gives some Account in his Life of *Lucullus*. See Dr. *Pearce*.

<sup>m</sup> Concerning this Writer, who is supposed to have been a *Magnesian*, *Cicero* makes the following Remark in his Orator: He indeed is no less faulty in his Sentiments than in his Words; so that whoever knows him, need not be at a Loss upon whom to confer the Title of *Absurd*. *Plutarch* quotes a Reflection of his upon the burning of *Diana's* Temple at *Ephesus*, which happened at the time *Alexander* was born:

" That it was no wonder  
 " it was burned for as  
 " much as *Diana* was then  
 " performing the Mid-  
 " wife's Office in bringing  
 " *Alexander* into the World.

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*geſias*, and <sup>a</sup> *Matris*: Theſe Authors often fancying themſelves inſpired, inſtead of breaking forth into divine Raptures, trifle like Boys. Upon the Whole, nothing ſeems ſo difficult to be guarded againſt in Writing, as Tumor. For Men <sup>o</sup> naturally affecting what is Great, and avoiding the Imputation of Drineſs and Want of Strength are hurried, I know not how, into this Vice, relying on the following Maxim,

<sup>p</sup> *He greatly falls, who falls in great Attempts.*

But <sup>a</sup> Swellings are alike vicious in Writings and Bodies, as they are <sup>r</sup> unſound and deceitful

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An Epiphonema ſo cold (ſays *Plutarch*) that it was ſufficient to have extinguished the Flame. Where, as Dr. *Pearce* juſtly obſerves *Plutarch* falls into the very fault he ridicules, and, in cenſuring *Hegesias*, evidently ſhews himſelf another *Hegesias*.

<sup>a</sup> According to *Athenæus* B. 10. He writ the Encomium of *Hercules*.

<sup>o</sup> *Decipimur ſpecie recti*, ſays *Horace*, and ſo *professus grandia turget*. Which with other Obſervations he founds on this Maxim: *In vitium ducit culpæ fuga ſicaret arte.*

<sup>p</sup> This agrees with the Reflection made by *Ovid* on the Fall of *Phaethon*.

*Quos ſi non tenuit magnis tamen exidit auſis.*

<sup>a</sup> *Non enim eſt illa magnitudo: tumor eſt: nec corporibus Copia vitioſi humoris intenſis morbus incrementum eſt, ſed peſtilens abundantia.* Seneca Of Anger. B. 1.

<sup>r</sup> *Καυωτ*. The proper Tranſlation whereof is ſungous, a Term uſed by Phyſicians to denote ſwellings of a ſoft ſpongy Nature, which eaſily give way to the Touch.



ful, and commonly throw us into the opposite Extreme; for nothing, they say, is drier than a dropfical Person. It is however the Fault of Bombast that it would willingly overtop the *Sublime*, but Puerility is quite the Reverse of all that is Great, being in every Respect low, poor-spirited, and in short, a Vice of the most ungenerous kind. What then is this same Puerility? It is evidently nothing else but a Scholastic Thought grown cold by being too much laboured. The Persons who usually fall into this Vice, are those who still are aiming at Something very Extraor-

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Thus *Horace*: *Crescit indulgens sibi dirus Hydrops, nec sitim pellit*. This Allusion of our Author is very happy, there being none who appear more plump, or in a better Habit of Body, than Men in a Dropsy, while they are only bloated with vicious Humours. Thus *Cornificius* to *Herennius*. B. 4. Chap. 10. *Ut corporis bonam habitudinem tumor imitatur sæpe, ita gravis Oratio sæpe videtur ea quæ turget & inflata est*.

This whole Sentence which I take to be a very material one, is entirely omitted by Mr. *Welfed*.

Τὸ πρεσπύλας. In *Quintilian's Institut.* B. 8. Ch. 3. we meet with the following Explanation of this Term. *Est etiam quæ πρεσπύλα vocatur, super vacua (ut sic dixerim) operositas, ut a diligenti curiosus, & a Religione superstitio distat.*

D dinary

dinary, who are curious about all \*artful Embellishments, and eagerly endeavour after a particular Delicacy in every thing they write, by which Means they are betrayed into an affected \* metaphorical Style.

There

N O T E S.

\* Πειρομέναι. *Aristotle* in his *Rhetoric* calls those Words *πειρομέναι*, which by *δουλοποιῶν* are formed from the Sounds of things: Many Instances of which are to be met with in *Homer* and other Poets. In general the *λεξις πεπονημένη* signifies a Style set off, and as it were embroidered with artificial Ornaments, such are Tropes of all Kinds; and in this Sense it is opposed by *Dionysius Hal.* to the *λογος ἀφαιστος* or *Dictio simplex* which he likewise calls *το ἀπαιστος*.

\* *Dr. Pearce* thinks it necessary in this Place, to depart from the vulgar Edition of *Manutius*, and instead of *τετριχον* reads *ετριχον* which Correction he supports by the Authority of some Manuscripts. The Reason however which he gives for preferring this Reading to the other does not seem conclusive: For as *κακός ηλόν*, (which *Quintilian*

calls *mala affectatio*, or *quid est ultra virtutem*, *quoties ingenium judicio caret*, & (*specie boni fallitur*) as this, I say, is here annexed to *τετριχον* it may well be supposed that our Author means an immoderate affectation of Metaphors, which to a good Taste is ever disagreeable. And therefore although the *λεξις τετριχη* and *πεπονημένη* is by our Author made one Fountain of the Sublime, because a discreet and seasonable Use of Metaphors contributes to the raising and adorning of a Discourse; it does not follow that an Excess herein may not be displeasing. For this it is that *Photius* censures *Choricus* the Sophist. *... ἐστὶ γὰρ στίχῳ ἀναρτῶν τῆς τετριχῆς ἐκτριχῆς ἢ ψυχρολογίας ἐκτριχῆς* Which *ψυχρολογία* is the very thing our Author is taking Notice of in this Place. An Observation of the same kind he makes upon *Theophylact*.

There is a third kind of Fault bordering upon this which regards the Pathetic, and by <sup>1</sup> *Theodorus* is called <sup>2</sup> *Parenthyrsus*: It is either an unseasonable and idle Passion where there is no Room for any, or an immoderate Passion where only a moderate is required: For it often happens that some Men, as if inflamed by Wine, are hurried away by their own fantastic Emotions, which have no Relation to the Matter in hand, but are such as they themselves have brought from the Schools; by which means they become ridiculous to others, who are no ways affected—<sup>3</sup> and justly:

NOTES.

<sup>1</sup> There are two of this Name mentioned by *Quintilian*. One an Orator of *Byzantium* called by *Plato* *λογιστὰς δαλός*. The other of *Gadara* who taught at *Rhodes*, whose Lectures *Tiberius* attended when he retired into that Island. He writ a Treatise *περὶ ῥητορῆς* *δυναμῆς*; and therefore is supposed by *Langbain* to be the Person here meant.

<sup>2</sup> An extravagant Passion; as *περὶ ῥητορῆς* signifies more than Tragical. It comes from *ῥητορῆς* the Ivy Wand carried by the *Bacchantes*.

<sup>3</sup> *Dr. Pearce* joins *ἵνα* to the preceding Sentence. As this Adverb is often found standing alone in *Thucydides* and other Writers, I chose to read it according to the Pointing in the vulgar Editions, this concise Way of making Reflexions being agreeable to the Elegance of the *Greek* Tongue, and to the Manner of *Longinus* in particular.



<sup>bb</sup> They themselves are in Ecstasies, and their Hearers calm and unmoved. But the Passions we reserve to be treated of, in another Place.

## NOTES.

<sup>bb</sup> Thus Cicero to Brutus in the 28 Chap. of his Orator. *Si is non preparatis auribus inflammare rem cœpit, furere apud sanos, &* *quasi inter sobrios bacchari vinolentus videtur: where Vinolentus answers to wine-drinking in our Author.*



S E C T. IV.

Of the FRIGID STYLE.

**I**N one of those Faults which we have mentioned, I mean the *Puerile* or *Frigid* Style, <sup>a</sup> *Timæus* abounds, a Man not only in other Respects well qualified, but likewise happy enough sometimes in rising to the Sublime, <sup>b</sup> of extensive Knowledge, and a Fruitfulness of Thought, but extremely critical in <sup>c</sup> censuring the Faults of others, at the same time that he is insensible to his own——This Writer, I say, thro' a Fondness for starting new Thoughts upon all Occasions often falls into the lowest Puerilities. I shall only produce one or two Instances, *Cecilius* having already taken Notice of several. In praising  
*Alexan-*

N O T E S.

<sup>a</sup> He was an Historian of Sicily.

<sup>b</sup> This Character pretty much answers to what *Cicero* says of him in his Orator, B. 2. Ch. 14. where he calls him “*eruditissimum,*

“*et rerum copia et senten-*”  
“*tiarum varietate abundantissimum, et ipsa compositione verborum non im-*”  
“*politum.*”  
<sup>c</sup> For this Reason he was called by way of Nick-name *Epitimæus* from *ἐπιτιμα* to censure.

*Alexander* the Great, he says, " he conquered all *Asia* in less Time than *Isocrates* employed in writing his Panegyrick upon the War against *Persia*." A wonderful Comparison This— between the *Macedonian* and a *Sophist*! It is evident, O *Timæus*, that at this Rate the *Lacedemonians* were greatly outdone in Point of Gallantry by the same *Isocrates*; since They spent thirty Years in taking *Messene*, He but ten in composing that Panegyric. But in relation to those *Athenians* who were made Prisoners of War upon the Coast of *Sicily*, how does he break forth

#### N O T E S.

See his Character among other Orators by *Quintilian*, in a Note to that Section where a Comparison is drawn between *Demosthenes* and *Hyperides*.

There is something noble and Sublime in using *Μακεδόν* the national Name instead of the proper Name of this Prince whom our Author calls the *Macedonian* by way of Eminence. Which Beauty Mr. *Boileau* has neglected in his Translation. But I cannot think the Title of Great annex'd to *Alexander* (as he has done

it) conveys so full an Idea of his Superiority either in Point of Dignity or Heroism as this general, tho' simple Appellation. *Faber* however prefers the Reading of *ἡρώων* to this for which he is justly blamed by *Tollius*.

This Misfortune happened to the *Athenians* under the Conduct of *Nicias*. The General of the *Syracusans* when they gave the *Athenians* this Defeat was *Hermocrates*, and therefore *Timæus* would feign have it thought that he was made the



forth into the following Exclamation! "It  
 " was, says he, on Account of their Impiety  
 " to *Hermes*, and for ' maiming his Statues  
 " they were thus severely punished, and  
 " that too by the Means of one Man  
 " particularly, who thro' a lineal Descent  
 " from Father to Son derived his Name  
 " from *Hermes*, viz. *Hermocrates* the Son  
 " of *Hermon*." I am therefore surprized,  
 dearest *Terentianus*, how he came to omit  
 some such Reflection as this on <sup>b</sup> *Dionysius* the  
 Tyrant: " That thro' Want of Reverence  
 " to

NOTES.

<p>the particular Instrument of                  executing the Vengeance of  <i>Hermes</i> or <i>Mercury</i> meerly                  on Account of his Name:                  Which Name as being deri-                  ved from that of <i>Hermes</i> was                  probably the only Reason                  why <i>Timæus</i> took it into                  his Head to ascribe this De-                  feat at all to the Anger of                  that God. Along with this,  <i>Plutarch</i> quotes another                  Quibble of his upon the                  Name of <i>Nicias</i>. " That                  " it was ominous that <i>Ni-</i>                  " <i>cias</i> whose Name import-                  " ed Victory (as coming                  " from <i>Nix</i>) should openly                  " declare himself against</p>	<p>" this Expedition". <i>Δίψα</i>  <i>δύσας</i> (the true meaning                  whereof is not expressed in                  Mr. <i>Boileau's</i> Translation)                  is said emphatically of <i>Her-</i>  <i>mocrates</i>, because it was                  chiefly owing to a Strata-                  gem of his related by <i>Plu-</i>  <i>tarch</i> in the Life of <i>Nicias</i>                  that the whole <i>Athenian</i>                  Army and <i>Nicias</i> himself                  were either cut off or taken                  Prisoners.                  * See <i>Plutarch's</i> Life of  <i>Alcibiades</i>.  <sup>b</sup> For an Account of                  his Impieties see <i>Cicero's</i>  <i>Treatise de naturâ Deorum</i>.</p>
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“ to *Dios* and *Heracles* (*Jupiter* and *Hercules*) he was expelled his Kingdom by *Dion* and *Heraclides*”. But what need we dwell on the Faults of *Timæus*, when even those Heroes, *Xenophon* and *Plato*, even those Ornaments of the School of *Socrates* do sometimes forget themselves for the Sake of such low Conceits? The former in describing the Polity of the *Lacedemonians* writes thus, “ You could no more hear their Voice, than if they were all Stone, nor divert their Looks, than if they were made of Brass, nay, you would think them more modest than even the Virgins in the Eyes.” It would have better became *Amphicrates* than *Xenophon* to call the Pupils of the Eyes *modest Virgins*. O *Hercules*! what a Thought is this? To take it for granted that all Men of Course must have modest Pupils, when it is notorious that the Impudence of some Men is no where so discernible as in their Eyes; and hence

## N O T E S.

<sup>1</sup> *Παλαιοι*. This Word which is here translated School, properly signifies a Place for bodily Exercises, wrestling, &c. In which publick Kind of Academies the *Greek* Philosophers were accustomed to hold their Disputations.

<sup>2</sup> Because *Κορη*, which signifies the Pupil of the Eye, signifies likewise a Virgin.

hence it is said to denote an impudent Man.  
 "Thou Drunkard with the Eyes of a Dog."  
 But <sup>m</sup> *Timæus*, as if he had caught some Prey  
 that was worth stealing, could not leave even  
 this cold Thought to *Xenophon*. For of *Agathocles* he says, "that he outrageously forced  
 "away his Cousin, who had been given to  
 "another Man, the very <sup>n</sup> next Day after  
 "her Marriage," then adds, "who could  
 "have

NOTES.

<sup>1</sup> Applied to *Agamemnon* wrote a long time before  
 in the first *Iliad*. *Timæus* was born.

<sup>m</sup> This Passage is translated by Mr. *Boileau* in the following Manner. *Cependant Timée n'a pu voir une si froide pensée dans Xenophon sans la revendiquer comme un vol qui luy avoit esté fait par cet Auteur.* Thus rendered by Mr. *Welfsted*. "In the mean time, 'twas notable in  
 " *Timæus* not to be able to  
 " see so cold and miserable  
 " a Thought in *Xenophon*,  
 " without challenging it as  
 " a Piece of Goods stolen  
 " from him by that Author." To shew that this cannot be the meaning of the Original it need only be observed that *Xenophon*

<sup>n</sup> *Ἀνακαλυψάτω*. It was customary among the Antients to bring the Bride veiled to the Bridegroom, and the next Day after consummation of the Marriage, the Veil was taken off, at which Time the Husband made Presents to his Wife. Hence both the Day whereon this Ceremony was performed, and the Presents themselves were called *ἀνακαλυπτήρια*. We have a pleasant Account given us of *Hermocrates* the Sophist's Turn upon this Word. Having by Command of the Emperor *Severus* married a Woman who was no Beauty, and being asked by one of



“ have done this, that had not Strumpets, in-  
 “ stead of Virgins, in his Eyes?” But how  
 does the otherwise divine *Plato* express him-  
 self in Relation to some ° Tables of Record?  
 “ When they have writ them over, says he,  
 “ they shall lay up those Cypress Monu-  
 “ ments in the Temples,” and again, “ As  
 “ to what relates to the Walls, O *Megillus*,  
 “ I am of the same Opinion with *Sparta*,  
 “ that they should be suffered to sleep pro-  
 “ strate upon the Earth, and be raised no  
 “ more.” Much of the same Kind is that  
 of *Herodotus*, where he calls beautiful Wo-  
 men ° *Eye-Sores*. This however, may ad-  
 mit of some Alleviation, as the Persons he in-  
 troduces speaking are *Barbarians*, and in the  
 midst

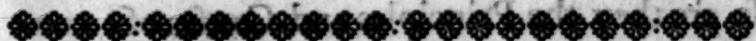
## NOTES.

his Friends when he intend-  
 ed to give the ἀκαλυπτῆσα,  
 he facetiously answered, “ he  
 “ had rather give ἱκαλυπτῆ-  
 “ ρια or presents to keep her  
 “ self veil’d.”

° ΔΕΛΤΥ; so called from  
 their triangular Figure, like  
 the Letter Δ. The Passage  
 here quoted is to be found in  
 his 5th B. of Laws, the  
 following in his 6th.

° An Expression attrib-  
 uted by *Herodotus* to the *Per-*  
*sian* Ambassadors at an En-  
 tertainment of *Amyntas*,  
*Terpsichore*, Chap. 18. See  
 Dr. *Pearce*’s Vindication of  
 our Author’s Censure on  
 these Words in opposition  
 to the Opinion of *Lang-*  
*bain*, *Faber*, and other Cri-  
 tics.

midst of their Cups. Yet even under the Colour of such Characters it is imprudent in a Man to render himself disagreeable to future Ages for the sake of a poor Jest.



S E C T. V.

*Whence the above mentioned VICES proceed.*

**A**LL these Indecencies in writing proceed from one common Cause, *viz.* an immoderate Affectation of new Thoughts (with which Phrenzy our Writers at this Day are remarkably possessed): For the same Source whence Good is derived to us often proves the Origin

N O T E S.

\* *Κορυβαντισμὸν*. I shall not consider the Manner in which those frantick Priests of *Cybele* celebrated her Festivals, their *sounding Brass* or *tinkling Cymbals* (as a sacred *Classic* expresses it) will appear proper Emblem of all vain affected Writings wherein thro' want of Solidity

Origin of Evil: Thus the Beauties of Diction, Sublimity of Thoughts, and Delicacies of all Kinds, are what constitute the Perfection of Writing: Yet as these very Excellencies are the Foundation of a happy Success, so are they the Principles and Causes of contrary Effects. This may be observed in *Commutations, Hyperboles, and Plurals*. What Dan-

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dity in the Thoughts, the Words are often little more than so many empty Sounds. I beg Leave of the Poets in this Place to take Notice of Sealiger's Definition of *Corybantiasmus*: He calls it *Morbum imaginofum, quem vetustas a Corybantibus immitti credebat; quo affecti videbantur sibi aures carminum sonoribus personari.* <sup>b</sup> Because Writers, thro' want of Judgment, are deceived by Appearances while they are endeavouring after these Excellencies. I shall here present the Reader with that Passage entire from *Horace's Art of Poetry*, whereof I have already quoted some Parts:

*Decipimur specie recti: brevis esse laboro,*

*Obscurus fio: sectantem lævia nervi*

*Deficiunt animique: professus grandia turget:*

*Serpit humi tutus nimium timidusq; procellæ*

*Qui variare cupit rem prodigialiter unam*

*Delphinum sylvis appingit, fluctibus aprum;*

*In vitium ducit culpæ fuga, si caret arte.*

Here we may likewise apply what he says in another Place,

Non



Danger seems to attend the Use of these Figures, we shall shew hereafter. But it is now necessary to enquire and determine, by what Method we may avoid those Vices which mix themselves with the *Sublime*.

NOTES.

*Non qui Sidonio contendere callidus ostro  
Nescit Aquinatam potantia vellera fucum,  
Certius accipiet damnum, propiusque medullis,  
Quam qui non poterit vero distinguere falsum.*



## S E C T. VI.

*That in order to avoid these VICES  
a clear CONCEPTION of the  
true SUBLIME is necessary.*

**T**HIS will be accomplished, my Friend, provided above all things we can be able to form a clear Conception and Judgment of the true *Sublime*. But this indeed is very difficult to be acquired, forasmuch as a critical Taste of Writing is the Product of much Study, and must be perfected by a long Experience. However it may perhaps not be impossible, by the laying down of some Precepts, to point out a ready Method of attaining a just <sup>b</sup> Discernment in these Matters.

## N O T E S.

<sup>a</sup> *Kabaziv Puram*. Which refers to *αὐαροποιήσας, commixtas*, in the preceding Section.

<sup>b</sup> Which, a Man left to his own Observations, without previous Rules to direct him, would not be able to

attain, before he had gone thro' a compleat Course of Reading, and so by studying the Genius and different Manners of the best Writers, had formed a Criterion for himself to judge by,

S E C T. VII.

*How the S U B L I M E may be known.*

**Y**OU must know then, my dearest Friend, that whereas, in common Life, nothing is Great, which to despise is Great, such as Riches, Honours, Glory, Empire, and all other Things which have a great deal of external theatrical Pageantry, yet to a wise Man can never appear extraordinary Goods, the very Contempt of them being no small Virtue; for which Reason, People are more led to the Admiration of Men, who have it in their Power to possess, but thro' a Greatness of Soul overlook such Things, than of those who actually possess them: In like Manner we are to examine in the elevated Works of Poets and Orators, whether there be not some things carrying the Appearance of Grandeur, \* by the Accession of many superficial Adjuncts, rashly and in-  
judi-

N O T E S.

\* Ἡ πολὺ προσκεῖται τὸ | This is what Seneca calls,  
ἐκ τῆς περισσεύουσαν ἀνὰ τὸ μέτρον. | Sententiam adjectione super-  
vacanea



## 32 Upon the SUBLIME.

judiciously thrown together, which when fairly laid open, and looked into, will be found to contain nothing solid, or truly great, and are therefore more worthy the Contempt than Admiration of a generous Mind. For by the true SUBLIME the Soul is, some way, naturally raised, and assuming a lofty Air is filled with Joy, and a certain noble Pride, as if she herself produced what she barely heard. When a Thing therefore often attended to by a Man of Judgment inspires

### NOTES.

*vacanea atq; tumida perdere.*  
Here *περὶ τὴν* implies the Accession of something not essential, something, that may enlarge the outward Appearance, but gives no real Encrease to the Substance of what it adheres to; in which Sense this Verb very properly answers .to *ἐξωδεν* *περὶ τὴν* a little before.

<sup>b</sup> We are here presented with a noble Idea of the Dignity and Generosity of the human Soul, which is elevated &c. by the Sublime *δὲ αὐτὴν τὴν συγγένειαν* as our Author in another Place expresses it.

*τὴν αὐτὴν τὴν συγγένειαν* —  
Mr. Boileau translates this Sentence in the following Manner. “*Quand donc un homme de bon sens & habile en ces matieres nous recitera quelque ouvrage,*” &c. Thus by Mr. W. “When therefore a Man of good Sense and Taste in these Things, shall repeat to us a Passage of any Author” according to Mr. Boileau’s meaning, the Original (which is literally translated by Dr. Pearce, *audium ab homine intelligente*) would in English run thus, “heard from (and not by) a Man

spires not his Soul with great Sentiments, nor leaves to the Understanding more to be reflected on than what was expressed, but sinks and dwindles away when thoroughly considered, This can never be the true *Sublime*, as not being able to survive the Hearing. For That alone is Great, which admits of much Reflection, which it is hard, nay, impossible, to resist, the Remembrance of which dwells strongly upon the Mind, and is scarcely ever to

NOTES.

“ a Man of good Sense, &c.” Which signification of *ὁπρὸς* will scarcely agree with that which it must necessarily bear in the preceding Sentence where it is said *ὁπρὸς* *ἐλπίς* *ὅπως* *ἐκείνηται* *ἐν* *ψυχῇ*, many more Passages might be produced to the same Purpose.

*κατεξάνεσθαι*. Dacier following the erroneous Reading of this Word with an *ε* instead of an *α* in the last Syllable but one, makes it to signify *Augmentum*. *Faber* is of the same Opinion. These Critics might indeed have given it what meaning they pleased, as there is no such Word to be

met with in any *Greek* Classic. But since Dr. *Pearce* has restored the true reading by the Authority of two Manuscripts, viz. That of *Paris* and that in the *Ambrosian* Library at *Milan*, the Signification thereof may be put past dispute, by resolving it into the several Parts whereof it is compounded, viz. *κατα*, *εξ*, *ανα*, *εσθαι*, which thrown together or as strong and comprehensive a Word as can be met with in any Language; for it denotes a Man's rising up from under, or standing up against a thing, that presses down upon him: Which answers to the Character-

to be effaced. Upon the Whole, call That the noble and genuine *Sublime*, which pleases in all it's Parts, and pleases all Men. For when by Persons of different Professions, Lives, Passions, Ages, Languages, when by all alike one and the same thing is approved, this Harmony and Concert of Opinion, arising from the midst of such Discordancies, is a strong and indisputable Proof, that the Thing is really to be admired.

G

## N O T E S.

racter of the Sublime (as described by our Author, *Sect.* 1.) which carrying along with it Dominion and irresistible Force, bears down with Violence upon every Hearer. I must here observe that there is the same vigorous Opposition and Conflict between these three Prepositions as there is between those two in *Homer*, which our Author so much admires—*ἰσχυρὸν ἐν δαυαροῖς*.

I cannot but approve of the judicious Conjecture of *Dr. Pearce* concerning the

reading of *Κεῖν* instead of *Κεῖν*: For as that word signifies *mixtio* or *temperamentum*, it is with great propriety applicable to Music, and carries on our Author's Allusion in this Place. Besides, the Reason he gives for this Conjecture is, I think very just: For if it were *Κεῖν*, the Particle *ὡς* would be idle, because it is never used but in the way of Comparison, or the introducing of some metaphorical Expression.

S E C T.



S E C T. VIII.

Of the five FOUNTAINS of the  
SUBLIME.

**T**HERE are, as we may say, five most copious *Fountains* of the *Sublime*; a <sup>b</sup> Talent for Speaking being presupposed as a common Foundation to these five Species, without which they are all nothing.

The

NOTES.

\* As what is here advanced concerning the five Fountains of the *Sublime* depends upon the Particle *Επει*, the whole is premised as a Matter already allowed in order to introduce *περὶ δὲ, τὰ ἐμπνεύοντα, &c.* which must be taken in before the Sense of this Period is completed; so that a Translation adhering strictly to the Original would run thus: "Since there are (as we may say) five most copious Fountains of the Sublime, &c. Let us see what is

comprehended under each of these Heads." But to avoid Perplexity, in so very long a Period, I chose to throw the Part premised into distinct Sentences, leaving out *Επει*.

<sup>b</sup> It may be asked why a Talent for speaking should be here laid down as a Condition so necessary, that without it the five Fountains of the Sublime avail nothing; since a Man may write well without having a fine Elocution. But it must be considered that this

The first of these is a *Richness of bold and happy Sentiments*, as we have already defined it in our Commentary on *Xenophon*.

The second is a vehement and *enthusiastic Pathos*. These two are what naturally, and, for the most Part, by an inborn Power constitute the *Sublime*, but the rest derive their Force chiefly from Art.

The third is a just Formation of *Figures*; These are of two Sorts, the one regarding the *Sentiment*, the other the *Diction*.

The

#### NOTES.

Treatise (as we may see in SECT. I.) was writ entirely with a View to Oratory, which was our Author's Profession, and without doubt, was either the professed or intended Study of *Terentianus*, at whose Request and for whose Use the work was composed and therefore when *Longinus* says that without a Talent for speaking *they are at nothing*, he means, *as to public Orators*. Αὐτὸς ὁ λόγος. This word is compounded of *ἀσπείρω*, *vehemens* or *grandis*, & *ἐπινοῶ* & *compos voti*,

or *qui seipsum feliciter attingit*. Such is that Character of *Horace* by *Quintilian*, *Et variis figuris Et verbis felicissime audax*.

Of this first Fountain of the Sublime he treats in SECT. IX. The Second he passes over, having designed it for a separate Treatise: Of the Third he treats, SECT. XVI. Of the Fourth, SECT. XXX. Of the Fifth, SECT. XXXIX. of Dr. *Pearce's* Edition.

A Passion, as it were divinely inspired.

The next to these is a *nobleness of Expression*; in which there are two Parts likewise to be considered, the Choice of Words, and the metaphorical, and adorned Style.

The fifth magnifying Cause, and what binds up all the rest together is *Composition*, or the due Arrangement of a Discourse with Dignity and Grandeur. This being premised, let us now see what is comprehended under each of these Heads, having first observed that of the five Divisions there are some omitted by *Cecilius*, particularly the *Pathetic*. If he did this, upon a Supposition that the *Sublime* and *Pathetic* are one and the same Thing, and that they always co-exist, and are produc'd together, he was deceived; For there are some Passions found to be low, and far removed from any thing Sublime, such as Complainings, Sorrows, Fears; and again, many things Sublime without Passion; such as among Ten thousand others are those daring

NOTES.

\* Because in such Circumstances it is natural for the Soul to be depressed: And therefore *Horace* observes in his *Art of Poetry*.

*Telephus, & Pelus cum pauper & exul uterque,  
Projicit ampullas, & sesquipedalia verba,  
Si curat cor spectantis tetigisse querela.*



daring Verses of the Poet concerning the  
*Alcides*.

*Fired with a vast Ambition, they prepare  
Ossa, on high Olympus to uprear,*

On

### NOTES.

<sup>1</sup> *Homer* is here called the *no operis, et fulgore carminum* Poet by way of Eminence, agreeably to what *Val. P.* *tertullus* says of him: *Gla-*  
*riissimum deinde Homeri il-*  
*lustrit ingenium, sine Exemplo*

*maximum, qui magnitudi-*  
<sup>2</sup> Of these *Virgil* takes Notice in his VI. Book of the *Aeneid*,

— *Geminis immania vidi*

*Corpora, qui manibus magnum rescindere cælum*

*Aggressi* —

Of their Attempt to heap the Mountains one upon the other he makes mention, *Georg. I.*

*Et conjuratos cælum rescindere fratres:*

*Ter sunt conati imponere Pelio Ossam,*

*Selicet atq; Ossæ frondosum imponere Olympum.*

*Virgil* is allowed to have shewn great Judgment as to his Versification in the two last Lines, which cannot be read without several Pauses, on Account of the many Collisions of Vowels; but he is blamed for inverting the Order which *Homer* observes with respect to the different Magnitudes of these three Mountains, whereof *Olympus* was the largest, and *Pelion* the smallest, and there

fore (as *Mrs. Pope* observes) *Strabo* applauds the Judgment of *Homer* in making *Olympus* the Base, and *Pelion* the Top of the Pile.

<sup>3</sup> See B. XI. V. 134. Of the *Odyssee*. *Mr. Welfsted* remarks, *that with the utmost Deference to the Reputation of Mr. Boileau*, that in His Version of *Longinus*, (which, by the by, was his own Original) he

On Offa, Pelion with his waving Woods,  
Thence to scale Heav'n, and war against  
the Gods.

What follows is still greater,

<sup>1</sup> And this they'd surely done—

Among the Orators, Panegyrics, and all  
Discourses composed for Pomp and Ostenta-  
tion,

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frequently seems to lose the ted Passage concerning the  
Sublimeness of *Homer*, as Giants which he renders  
particularly in the above ci- thus:

*Pour dethroner les Dieux, leur vast Ambition  
Enterprit d'entasser Offe sur Pelion.*

The Censure he passes on  
him in this particular In-  
stance, as to his omission of  
*Olympus*, and the Epithet  
*εισολυμένων*, is certainly just,  
but I think the Remark had  
better come from any Body  
else.

<sup>1</sup> *Longinus* at first admires  
the Boldness of *Homer* in  
making these two young  
Giants resolve upon, and  
attempt (tho' without Suc-  
cess) so vast a Thing as that  
of piling Mountains upon  
one another in order to scale  
the Heavens, but then he tells  
us the Idea is rendered still

more grand and marvellous  
by the Poets adding *Και το  
αὐτὸ ἐτίθεισαν*, and they had  
surely done it; the remaining  
Part of the Line is, *ἡ δὲ  
μετ' ὀλίγον* had they but  
arrived to a Ripeness of Age,  
or to their full Growth. A  
certain noble Writer gives  
this Passage a different Turn  
in his Translation of *Ho-  
mer*, by describing the Moun-  
tains as actually raised one  
upon the other, but he ma-  
nages the Matter so, as, in  
my Opinion, to make ample  
amends to his Original. His  
Lines run thus:

tion, abound throughout with Magnificence and Sublimity, but are for the most Part devoid of Passion. So that those Orators who are the best at moving the Passions, succeed least of all in Panegyric, and again, the best Panegyrists are the most unfit for the *Pathe-  
tic*. But if on the contrary, *Cecilius* imagined that the *Pathe-  
tic* in no measure contributed to the Perfection of the *Sublime*, and therefore thought it not worthy of his Notice, he was in no less an Error; for I may with Confidence affirm, that there is nothing so truly great as a noble Passion properly introduced, when breathed forth as it were in a kind of Fury, and from a <sup>\*</sup> raptured Spirit, and, like <sup>1</sup> *Phæbus* himself, diffusing thro' a Discourse both *Brightness* and *Heat*.

#### NOTES.

Proud of their Strength, and more than mortal Size,  
The Gods they challenge, and affect the Skies.

Heav'd on *Olympus* tott'ring *Ossa* stood,

On *Ossa*, *Pelion* nods with all his Wood.

Such were the Youths, had they to Manhood grown,  
Almighty *Jove* had trembled on his Throne.

<sup>\*</sup> *Non potest grande aliquid & supra ceteros loqui, nisi mota mens. Cum vulgaria & solita contempsit, instinctuq; sacro surrexit ex-* *cellior, tunc demum aliqui-  
cecinit grandius ore mortali.*  
*Seneca. de tranq. animi. C.*  
*15.*

<sup>1</sup> Φοιβαζον τες λόγους.

*plena Phœbia effusum scriptum*

SECT.



S E C T. IX.

Of Greatness in the SENTIMENTS.

NOW although that which takes Place of all the rest, I mean a Greatness of *Genius*, be rather the Gift of Nature, than a Quality to be acquired, we ought however, as much as we possibly can, <sup>a</sup> by the taking in of proper Nourishment, to strengthen and promote the Growth of our Minds, and *by a Familiarity with Things truly Noble*, to make them always, as it were, teem with generous Conceptions. But you'll say, how is this to be done? I have some where else observed that the *Sublime* is the <sup>b</sup> Eccho of a great

N O T E S.

<sup>a</sup> *Alere animos* is the literal Translation of the Original, agreeable to that Expression of HORACE—*aliter formatq; Poetam.*

<sup>b</sup> *Ἀπὸ τοῦ ἤχου*. As this Word signifies a reflected Sound, it may be asked how it is applicable to what follows, viz. *Ἐννοια φωνῆς δι-*

*χα*; To which it may be answered, that a Thought expressed by some outward Deportment of the Body, or noble Action of any Kind, may sound, as it were, in the Mental Ear, and without Words actually pronounced, sufficiently make known

G

great Soul: And hence it is that without Words, a Thought naked and alone is often admired purely for the Magnanimity it discovers: Such is that Silence of *Ajax* in *Homer's* Description of the infernal Shades: Great indeed! and more Sublime than all that could be said.

*First* then it is necessary to premise this as a fundamental Principle, that a true Orator must not have a low and ignoble Spirit, for it is impossible that Men who relish and are

## NOTES.

known the Greatness of a Man's Soul. This may be called a Kind of natural Language, and thus *Ajax* may be said to speak his noble and generous Repentment, when he passed *Ulysses* by, with a silent Disdain. In this exalted Sense the Royal Psalmist attributes Voice and Sound to the Heavens. *The Heavens declare the Glory of God: their Sound is gone out into all Lands, &c.* Which Sound may be called the Wisdom, Majesty and Omnipotence of the Divine Mind.

See B. XI. v. 561. of the *Odyssey*. VIRGIL imitates this Silence of *Ajax*, in his sixth Book of the *Æneid*, where he gives an Account of *Æneas* meeting *Dido*,

*Illa solo fixos oculos aver-  
sa tenebat, &c.*

Instances of the same Kind may be found in the *Antigone* of *Sophocles* and his *Trachinæ*.

*Demosthenes* expresses himself to the same Purpose III. *Olynth*: It is not possible in my Opinion, says he, that

are conversant about nothing, but what is mean and servile, should produce any thing wonderful or worthy of all succeeding Ages. But it is natural to expect exalted Discourses from them, whose Thoughts are Great and Important. And hence it is that the Sublime hath fallen chiefly to the Lot of those Men, who have had the most elevated Minds. Thus (when Conditions were offered to *Alexander* by *Darius*) upon *Parmenio's* saying, *I would be content, were I Alexander, the Monarch shews the Greatness of his Soul, when he replies, So would I, by Jupiter, were I Parmenio.*

Thus likewise in the Description of the Goddess of Discord,

*Who walk'd on Earth and rais'd her Head to Heaven,*

NOTES.

that they who do little and base Things, can ever be able to conceive great and generous Sentiments: For whatever Course of Life Men pursue, such of Necessity must their Manner of thinking be. And therefore *Quintilian* justly observes, *Maxima pars Eloquentiae constat animo; hunc*

*affici; hunc concipere imagines rerum, & transformari quodammodo ad naturam eorum, de quibus loquimur, necesse est.*

What our Author takes Notice of in the Description of this Allegorical Person, is the Grandeur thereof. I shall here beg Leave to shew the Propriety where-



The Distance between Heaven and Earth represents the Sublimity of *Homer's* Genius; and it is difficult to say, whether it may more properly be called the Measure of the Goddess, or the Poet. How unlike this is *Hesiod's* Description of the Goddess of Sorrow, (if we are to suppose that the Poem entitled *The Shield* is his)

*A fetid Humour from her Nostrils flow'd,*

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with it is introduced in the IVth B. of the *Iliad*. The Poet having drawn up both Armies in Battle Array against each other, represents *Mars* and *Minerva* as engaging in the Quarrel on different Sides. The Account therefore which he gives in this Place of the Goddess of Discord includes a fine Allegory. At first she is little, but afterwards raises her Head up into Heaven, while she waks upon Earth. Thus the *Trojan War* in which so many Nations, and even the Gods themselves were engaged, took its Rise from

so mean a Cause as the Amour of one lewd Woman.

<sup>f</sup> 'ΑΧΑΪ; hath here been generally taken for Darknesh, in which Sense it is used indeed by our Author in another Part of this Section. However *Dacier* and *Faber* have made it appear from the Circumstances of that Description in *Hesiod*, that the Goddess of Sorrow and not Darknesh is there meant. All that can be said to reconcile this Difference is, that the Word may admit of both Acceptations, the one being a Kind of emblematic Representation of the other.

For

For he has not rendered the Image terrible,  
but odious and distasteful. But with what  
Majesty does the Other represent the Gods?

Far as a Shepherd from some Point on high  
O'er the wide Main extends his boundless Eye,  
Thro' such a Space of Air with thund'ring sound,  
At <sup>one</sup> *one* vast Leap th' immortal Coursers bound.

He measures the Rapidity of their Flight by  
the extent of the World. Who might not  
with good Reason, thro' the Magnificence  
of this Hyperbole cry out, that if the Cour-  
sers of the Gods were to spring twice for-  
ward with the same Velocity, they wou'd  
not find in the Universe sufficient Space?  
Those Images likewise which we meet with  
in the Battles of the Gods are truly Sublime,

Great Heaven resounded——

Do

Deep in the dismal Regions of the Dead,  
Th' infernal Monarch rear'd his horrid Head,  
Leap'd from his Throne least *Neptune's* Arms shou'd lay  
His dark Dominions open to the Day,  
And pour in Light on *Pluto's* drear Abodes,  
Abhor'd by Men, and dreadful ev'n to Gods, POPE.

NOTES.

\* I chose to make use of Mr. POPE, with a necessa-  
the above noble Lines of ry Alteration, rather than  
be

Do you see my Friend while the Earth  
 is split to her Center, Hell it self exposed  
 to view, and the Universe overturn'd and fal-  
 ling afunder, how all Things, Heaven, Hell,  
 Things mortal and immortal are at War to-  
 gether and involved alike in the Dangers  
 of the Battle? These Thoughts however are  
 shocking if not taken in the Way of Alle-  
 gory, being otherwise altogether impious,  
 and carried beyond the Bounds of a due De-

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be obliged to trouble the  
 Reader with a Translation  
 of my own. His last Line  
 runs thus: *At every Leap*  
*th' immortal Coursers bound.*  
 By the Alteration I make  
 for my own use in this Place,  
 I would not have it thought,  
 that I take upon me to charge  
 that excellent Poet with any  
 Fault in his Version; for as  
 the Original only says, *so far*  
*the Horses leap,* he was at  
 Liberty to indulge his own  
 Fancy in any Manner re-  
 concilable with Homer's  
 Words. But a Translator  
 of LONGINUS is obliged to  
 conform his Version of the  
 Passages quoted by him, to

that Sense in which he takes  
 them. By not considering  
 this, Mr. W. hath made  
 Homer and his Critic incon-  
 sistent with each other. In  
 his Translation he makes  
 LONGINUS say, *that if the*  
*Coursers of the Gods were*  
*to take another Leap, &c.*  
 by which if he had the Au-  
 thor's Words *αὐτὸς ἑκάστης ποτα-*  
*μοῦ, &c.* or Mr. Boileau's Ver-  
 sion in view, he must have  
 meant a second Leap, yet by  
 his own Manner of rendering  
 Homer: *At every Leap th'*  
*immortal Coursers fly:* We  
 are to suppose that they took  
 several.

*the original is thus translated*  
*by Boileau: Mâle guide de terribles surs; sed nisi*  
*sallegorie accipimus, impia omnia et pudor decorum*  
 corum.



corum. For *Homer* seems to me when he relates the Wounds, the Factions, the Punishments, the Tears, the Imprisonments, and all the various Sufferings of the Gods, to have intended as much as possible to raise the Men celebrated in his *Iliad* to Gods, and sink the Gods to Men; but with this Difference that to Us, when miserable, there is an Harbour opened where we may rest from all our Troubles, that is Death; but as to the Gods, he has not so much rendered their Nature as their Misery immortal. But where he represents a God, great as he is in himself, without any Mixture or Alloy of human Passions, there his Descriptions infinitely surpass what he gives us of these Battles: Such is that of *Neptune* already taken Notice of by several before me,

The Forests shake, the lofty Mountains nod,  
The Ships, the City trembled as he trod,  
And felt the Footsteps of th' immortal God.

NOTES.

I have the same Apology to make as before to Mr. POPE for adapting the two first of these Lines to my Purpose in this Place. His Translation runs thus,

Fierce as he past, the lofty Mountains nod,  
The Forests shake, Earth trembled as he trod,

Which

He mounts the Car, the golden Scourge applies  
 He sits superior and the Chariot flies ;  
 His whirling Wheels the glassy Surface sweep,  
 Th' enormous Monsters rolling o'er the Deep  
 Gambol around him on the watry Way,  
 And heavy Whales in awkward Measures play :  
 The Sea subsiding spreads a level Plain,  
 Exults and owns the Monarch of the Main ;  
 The parting Waves before his Coursers fly,  
 The wondering Waters leave his Axle dry.

POPE.

In like manner the Legislator of the  
*Jews*, a Man of <sup>i</sup> no vulgar Character, af-  
 ter forming a just and becoming Notion of  
 the

## NOTES.

Which Lines take in the Whole, of what is to be found in this Part of the Description in any of the present Editions of *Homer*. No Omission therefore of any Kind is chargeable upon him. But as, Dr. *Pearce*, from the Authority of the two *Vatican* Manuscripts, and those of the *Ambrosian* Library, and the Library of the late Dr. *Moore* Bishop of *Ely*, since trans-

ferr'd to *Cambridge*, also the Editions of *Robertellus* and *Manutius* hath added another Line which very much heightens the beautiful Imagery of this Description I made no doubt but Mr. POPE would excuse the Liberty I have here taken.

<sup>i</sup> There are many Instances in the best Writers, of this negative Manner of Praising, where it is intended

the Divine Power hath illustrated his Sentiment by a suitable Dignity of Expression. In the very Beginning of his Laws he writes thus; \* *God said—What? Let there be Light, and there was Light; Let the Earth be made, and it was made.*

I believe, my Friend, I shall not appear troublesome, if I quote one Passage more of the Poet, relating to human Exploits, which may serve as an Instance to what Heights of Heroism he is wont to rise. A thick Darkness all of a sudden surrounds the *Grecians*, and obstructs the Battle, upon which *Ajax* not knowing what to do cries out,

N O T E S.

ded for the highest Encomium. Such undoubtedly was our Author's Intention in this Place, nor is he the only Heathen who hath done Justice to the Character of *Moses*. *Diodorus Siculus* represents him as a Person illustrious for his extraordinary Wisdom and Fortitude: And even *Porphyry* makes honourable mention of him in his Life of *Pythagoras*.

\* As Mr. *Boileau* hath shewn his Judgment and Taste, in defending the Su-

blimity of this Passage in Opposition to *Huet* and *Le Clerc* (which Dispute may be seen at large in the *Amsterdam* Edition of his Works). I am surprized he hath taken no Notice in his Translation of the Question here put by our Author. *Εἶπεν ὁ Θεός, τί;* By which he not only expresses his own Admiration of what he was then quoting, but likewise fixes the Attention of the Reader, and prepares his mind for something Great to follow.

H

— O King!



H. g. 645

— O King ! O Father Jove !

*This Darkneſs from around the Greeks re-  
move,*

*Give us but once the Light of Heav'n to ſee,  
Then let us meet our Fate, ev'n tho' we fall  
by Thee.*

This is truly the Paſſion of an *Ajax* : He prays not to live; that were a Requeſt beneath a Heroe. But when in the miſt of a ſluggiſh Darkneſs he hath no Opportunity of employing his Courage to any noble Purpoſe, full therefore of Indignation at the Fight's being retarded he haſtily calls for Light, that he might meet a Death in all reſpects worthy his Virtue, even tho' *Jupiter* himſelf were to ſtand in Oppoſition againſt him. *Homer* in this Place is like a favourable Wind blowing up the Rage of the Battle, and is himſelf like his Heroe actuated with no leſs Fury

*Than the Spear-ſhaker Mars, or fire that  
rolls*

*Thro' a thick Foreſt, and emwraps the Poles.*

It

It must however be observed for several Reasons that thro' the *Odyssée* he shews, how natural it is for a great Genius when its Decline, to make Fables the Amusement of old Age.

For that this was his second Subject is manifest from several Arguments, particularly from hence, That in the *Odyssée* he introduces many Things as Sequels to the Misfortunes mentioned in the *Iliad*, which serve as so many Episodes to the *Trojan War*; and indeed all those Sorrows and Complaints we there meet with are represented as relating to Matters well known to the Heroes long before: So that the *Odyssée* is no other than an Epilogue to the *Iliad*.

*There warlike Ajax, there Pelides lies,  
Patroclus there in Wisdom like the Gods,  
And there my darling Son——*

For this Reason it is, in my Opinion, that as the *Iliad* was written when his Genius was in its most flourishing and vigorous State, the whole Body of that Poem is Dramatical and full of Action: Whereas Narration is what

chiefly prevails in the *Odyſſee*, that being the Property of old Age. So that in the *Odyſſee* one may compare him to the ſetting Sun, whoſe Magnitude ſtill remains, while the Vehemence of its Heat is abated. For here he no longer preſerves an Intenſeneſs like what we meet with in the *Iliad*, nor that Equability of Sublime which never ſubſides, nor the like Profuſion of Paſſions flowing in upon one another, nor that ſprightly Turn and Volubility of Expreſſion ſo proper for Action and popular Harangues, wrought up ſtrongly with Images drawn from Nature. But as when the Ocean retires into its ſelf, and deſerts its proper Bounds, the Vaſtneſs thereof appears by the Extent of thoſe naked Strands which it lately overſpread, ſo even in the Wanderings of *Homer* into wild and incredible Fictions which are the Ebbings of his Genius we diſcover the Remains of his former Greatneſs. However when I ſpeak of thoſe Wanderings of his, I have not forgotten the Deſcriptions of *the Tempeſts*, and *the Cyclops*, with ſome other beautiful Paſſages in the *Odyſſee*: So that although I call this

Poem



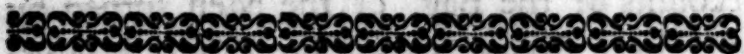
Poem the Work of Old Age, <sup>1</sup> it is still the old Age of *Homer*. But I must yet insist on my former Assertion that even taking in the finest Parts we shall find much more of Narration than of Action throughout the Whole. I have digressed thus far, in order to shew more fully what I first observed that the most elevated Minds are often apt to fall into Dotages, when once their Spirits are exhausted, and the Flower of their Genius decayed. Hence have proceeded those strange Accounts of the Bag, of the Men turned by *Circe* into Swine, called by *Zoilus* *Homer's Squeaking Pigs*, of *Jupiter's* being fed by Pidgeons like one of their own Young, of *Ulysses* enduring Hunger for ten Days after his Shipwreck, and the many Improbabilities relating to the Slaughter of *Penelope's* Suitors. And yet what can I call these, but the <sup>m</sup> Dreams of *Jupiter* himself? Another Reason why I spoke of the *Odyssée*

N O T E S.

<p><sup>1</sup> This fine Compliment shews the Generosity of our Critic, who while he is obliged to censure a great Author, seems fond of throwing something in, that may support the Dignity of his Character.</p>	<p><sup>m</sup> That is, the most excellent in their Kind, such as the Supreme of the Gods, were he capable of slumbering, might be supposed to dream.</p>
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was

was to observe to you, that when Great Writers either in Prose or Verse, have no longer sufficient Strength and Warmth to raise the Passions, they usually descend to the Description of Manners. This we may remark in *Homer*, where he moralizes upon the Lives of those Persons, who frequented the House of *Ulysses*, which Descriptions are in reality a Kind of Comedy representing the Manners of Men.



## S E C T. X.

How far the Choice of Circumstances  
contributes to the S U B L I M E.

**L**ET us now examine whether we have any other Method of rendering a Work Sublime.—Since then there are certain Particulars which by a natural Cohesion appertain to Things, as being co-existent with the very Matter and Substance of them, we cannot fail of attaining the Sublime, provided we select those Circumstances, which are  
most

most proper to the Occasion, and by working them up together make as it were one Body of the Whole. For the Sublime we now speak of must arise not only from a Choice of the <sup>a</sup> chief Circumstances, but likewise from the throwing them thick together, when chosen. <sup>b</sup> Thus does *Sappho* collect the various Passions attending the Rage of Love, from its Consequences, and of Course from Nature her self. But in what manner does she particularly shew her Excellence? In this—that by an exquisite Skill and Management she chuses out such only as are most extraordinary and intense, and

NOTES.

<sup>a</sup> The Translation is here conformed to the Emendation of τῶν ἀποτάτων instead of τοῦ ἀποτάτην proposed by *Tollius*, and approved of by *Dr. Pearce*.

<sup>b</sup> It is a Pity that *Sappho* who is justly extolled by our Author for her Choice in this Composition of the chief Consequences attending violent Love, shou'd be so unhappy in her Choice of the Subject it self: This ODE of her's so excellent in other Respects being a glar-

ing Proof of what *St. Paul* remarks in his Epistle to the *Romans*, Chap. i. ver. 26. We learn from *Strabo* and *Athenæus* that the Person to whom *Sappho* address'd this ODE was called *Dorica*, and that she was likewise beloved by *Charaxus Sappho's* Brother, who perhaps was the Rival that gave occasion to her Jealousy. See what is said of this ODE with a Character of the several Translations thereof, in the *Spectator*.

unites



unites them together by a just and natural  
Connexion.

## I.

*Blest as th' immortal Gods is He,  
The Youth who fondly sits by thee,  
And hears and sees thee all the while  
Softly speak, and sweetly smile.*

## II.

*'Twas that depriv'd my Soul of Rest,  
And rais'd such Tumults in my Breast,  
For while I gaz'd in Transport toss'd  
My Breath was gone, my Voice was lost.*

## III.

*My Bosom glow'd, the subtil Flame  
Ran quick thro' all my vital Frame,  
On my dim Eyes a Darkness hung,  
My Ears with hollow Murmurs rung.*

## IV.

*With dewy Damps my Limbs were chill'd,  
My Blood with gentle Horrors thrill'd,  
My feeble Pulse forgot to play,  
I fainted, sunk, and dy'd away.* PHILIPS.

Are

Are you not amaz'd to see, how she assembles together the Soul, the Body, the Ears, the Tongue, the Eyes, the Colour, all ready to be dissolved, as so many Beings distinct from her self; and how by contrary Extremes she is chill'd, she burns, she raves, she reasons; or she is transported with her Jealousy, or at the Point of expiring? So

NOTES.

I have met with some (in this Place) will, I Lines in a Poem entitled, *A hope*, not be disagreeable to *Prospect of Poetry*, writ by the Reader. The Author a Gentleman of the Uni- being my Friend, I shall versity of Dublin, when ver- say nothing in Favour of- which (as they have a Re- commend themselves: ference to our Critic's Reflec-

Observe how *Sappho* paints the Lover's Pain;  
What various Passions animate her Strain!  
Her Colour fades, she faints in tender Lays,  
Her Pulse beats languid, and her Sense decays;  
Then in a rapid Tide of Passions toss'd,  
Her weak Tongue falters, and her Voice is lost;  
Again her Soul revives, her Breath returns,  
Again she shivers, and again she burns:  
Each Reader's Bosom feels her various Care,  
Warm'd by her Flame, or chill'd by her Despair.

This refers to a Fragment of the ODE, *Αἴνευσις*  
*τοῦ Πρωτοῦ*

I

that

that in her we view not a single Passion but a Concourse of all the Passions encountering each other. Now these are Things which happen to all Lovers: The Choice then, as I have observed, of the strongest Circumstances, and uniting them together are what contribute to the Excellence of this ODE. In like Manner, I think, *the Poet* in describing a Tempest chuses out the Consequences which appear the fullest of Distress. Not so the Author of that Poem entitled *The Arimaspians*, who, I make no doubt imagined the following Description to be wonderfully fine,

Ye Pow'rs what Madness! how on Ships so frail,  
Tremendous Thought! can thoughtless Mortals sail!  
For stormy Seas, they quit the pleasing Plain:  
Plant Woods in Waves, and dwell amidst the Main  
Far in the Deep a pathless Track they go,  
And wander Oceans in pursuit of Woe,  
No Ease their Hearts, no Rest their Eyes can find,  
On Heav'n their Looks, and on the Waves their Mind  
Sunk are their Spirits, while their Arms they rear  
And Gods are wearied with their fruitless Pray'r.

POPE.

## N O T E S.

\* *Homer*, whom our Author frequently calls *the Poet* | by way of Excellence as we observed before.



It will appear, I believe, to every Reader that in all this there is more of the Florid than the Terrible. But how does *Homer* acquit himself? Let us produce one Instance out of many.

Burst as a Wave, that from the Clouds impends  
And swell'd with Tempests on the Ship descends,  
White are the Decks with Foam, the Winds aloud  
Howl in the Masts, and sing thro' ev'ry shroud.  
Pale, trembling, tired the Sailors freeze with Fears  
And instant Death on ev'ry Wave appears. POPE.

\* *Aratus* indeed attempted to refine even upon this last Verse in the following manner,

*A slender Plank preserves them from their Fate.*

The Turn he has here given is little and fanciful rather than dreadful; moreover, when he says, '*A Plank preserves them from their Fate,*' he limits the Danger, and so keeps it at a Distance. But *the Poet* does not

NOTES.

\* In the translating of this Passage, I chose to adhere to the Emendation proposed by *Tollius*. The Reasons upon which he founds his Conjecture may be seen Pag. 38. *Hudson's* small Edition. See

Mr. POPE's Observations on these Lines of *Aristeus*, in his Notes to the *Iliad*.

\* A *Greek* Poet, who writ much on Astrology. His Works are translated by *Cicero*.

once set Bounds to whatever might appear terrible, but represents the Men in the strongest Images upon the Point every now and then of being swallowed up by every Wave.  
<sup>a</sup> And indeed by forcing together against Nature Propositions in themselves inconsistent 'ὅτι καὶ' he hath tortured the Expression with a violence equal to the Distress; and by a Conflict of the Words hath perfectly express'd the Terrors they were under, and almost painted in the Diction the 'Peculiarity of the Danger.— ὅτι ἐκ θανάτου φέρονται — They are snatch'd from under, or from between the Jaws of Death. The like Method is observed by <sup>\*</sup> *Archilochus* in his Description of a Ship—

## N O T E S.

<sup>a</sup> This whole Passage consisting of several Lines is left out by Mr. Boileau, in the Text of his Translation, purely because LONGINUS enters upon a Criticism relating to some Words in his own Language. I believe however, there was no French Man, who had any Knowledge and Taste of the Greek; but would have expus'd him, had he given his Author entire, there being

few Parts in the whole Treatise comparable to this, for Strength and Energy of Expression.

<sup>i</sup> Τοῦ κινδύνου το ἰδιώμα. That particular Concurrence of Circumstances which distinguished the present Distress from any Thing of the Kind.

<sup>\*</sup> The famous *Iambic* Poet, who was likewise, according to *Athenaeus*, an *Elegiac* Writer. This Poem

Shipwreck, and by *Demosthenes* in a Part of one of his Oration concerning the News from *Elatia*, where he says—<sup>1</sup> *It was Evening*, These Writers culling out, as we may say, the Chief and most extraordinary Circumstances pure from any base Alloy, have united them together, without inserting any Thing trifling, indecent, or pedantic amongst them: <sup>m</sup> For such Meannesses, like the filling up of Gaps in a Building with Rubbish and Fragments, entirely spoil whatever contributes to the Grandeur of a Composition, and hinder the nobler Parts from agreeing with each other in a certain Unity and Proportion.

NOTES.

em on a Shipwreck to which our Author refers, is supposed to have been written by him on the Death of his Sister's Husband, who was lost at Sea, as we are informed by *Plutarch*, *Lib. de aud. Post.*

<sup>1</sup> These Words are quoted from a Passage in *Demosthenes's* Oration *de Corona*, which relates to the taking of *Elatia* by *Philip*; where the Orator paints the Confusion among the People of *Athens* upon that Occasion, in the strongest Colours.

<sup>m</sup> This last Sentence hath very much perplexed not only young Readers, but also the Commentators themselves. The Grammatical Order of the Words is this:

Ταυτα γαρ, ὡσανεὶ ἄσχηματα ἢ ἀραιώματα, τὸ ὅλον λυμάνεται ἐμπροσθεν, &c. Mr. *Boileau* among other Mistakes in his Translation of these Words, supposes τὸ ὅλον to be governed of λυμάνεται, whereas it is here put adverbially.



## S E C T. XI.

## O F A M P L I F I C A T I O N.

**T**H E R E is an Excellence which claims a Place among the foregoing, and is called Amplification, when the Matters we treat of, and the Causes we plead admitting many Beginnings and Pauses in their Periods, the several Particulars great in themselves are by being rolled one upon the other, raised by a gradual Ascent to the Top of Sublimity, and this, whether in common Places, in Exaggerations, in the corroborating of Proofs  
in

## N O T E S.

*Quintil. l. 6. c. 2. Hæc est illa quæ de vocat, rebus indignis, asperis, invidiosis vim addens oratio.* There cannot be a finer Example produced to this Purpose than that of Cicero concerning Verres: *Facinus est vincire Civem Romanum, Scelus verberare, prope Parricidium necare: quid dicam, in crucem tollere?* To bind a Roman Citizen is a Crime, to lash him, an heinous Wickedness, to kill him, a kind of Parricide: But to crucifie him, to inflict on him a capital Punishment peculiar to Slaves—What shall I say of This? Here the Injury is carried to a Degree of Wickedness, which no Words could express! For when the Orator had branded

in the setting of an Action in proper Lights, or in the managing of a Passion: For there are numberless Species of Amplification: But still an Orator must know that not one of these can subsist perfect of it self, without the Sublime, unless it be in Cases of moving Pity, or in Extenuations. But from the other Species of Amplification, if you ex-

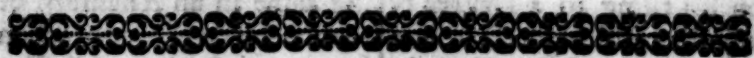
NOTES.

ed the bare killing of a Citizen with the most aggravating Term any Language could supply him with, as was that of Parricide, upon his rising to a Degree of Injustice still higher, it was necessary as *Quintilian* observes lib. 8. c. 4. that Words should fail him.

<sup>b</sup> Thus when *Cicero* exposes *Antony* in his 2d *Philippic* for spewing in a public Assembly, he omits no one aggravating Circumstance. In the first Place, to shew what an excessive Quantity of Wine must have been required to the making of such a Man drunk, he takes notice of his Jaws, his Sides, the gladiatorial Robustness of his whole Body, and then in order to render

the Action as odious as possible, tho' it would have been base in private Company, and in the midst of his Debauch, he represents it as being done in an Assembly of the *Roman* People, even when he was transacting public Business, and that too in Quality of Master of the Horse. *Per se deforme*, says *Quintilian*, lib. 8. c. 4. *vel non in cœtu vomere, in cœtu etiam non populi, populi etiam non Romani, vel si nullum negotium ageret, vel si non publicum, vel si non Magister Equitum. Sed alius divideret hæc, & circa gradus singulos moraretur: Hic in Sublime etiam currit, & ad summum pervenit non nixu sed impetu.*

tract the Sublime, you as it were pull the Soul from the Body, for without being thus supported by Sublimity, whatever in them was vigorous and able to affect, loses all it's Intensity and becomes an empty Shadow. In order to give a clear Notion of this Matter, let us here explain concisely by a proper Definition, How Amplification differs from what we just now treated of, *viz.* the taking in of the strongest Circumstances, and working them up together with a just Coherence, and how in general it is to be distinguished from the Sublime.



## S E C T. XII.

## A M P L I F I C A T I O N defined.

**N**OW that Definition which is given by technical Writers by no Means pleases me. Amplification, say they, is that which aggrandizes Things: For this Definition may indifferently be applied to the Sublime, to the *Pathos*, and to Metaphors, since they all  
give



give a Kind of Grandeur to Discourse. But these to me seem greatly to differ from one another; in as much as the Sublime consists in Elevation of Thought, but Amplification in a Multitude also of Words: So that the former may often be discovered in a single Sentiment, but the latter cannot at all subsist without a certain Quantity and Copiousness. Amplification then, to give a true Delineation thereof, is the filling up a Discourse with the several Parts and Topics, which properly belong to Things, and strengthening the Matter proved, <sup>a</sup> by insisting and dwelling on each Particular; differing herein from Proof, that the one serves barely to demonstrate the Question, *the other to render the Argument more intense and Pathetic.*

<sup>b</sup> \* \* \* \* \* Herein likewise it is, in my Opinion, that *Cicero* differs from *Demosthenes* in regard to the Sublime, if we

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NOTES.

<sup>a</sup> And that still with a Reference to what has been already advanced, so as that each Topic may rise upon the foregoing; for as *Quintilian* observes, *Quicquid non adjicit prioribus etiam detraxere videtur.* This is what constitutes the Difference between Amplification and the Collection of Circumstances treated of SECT. X.

<sup>b</sup> Here the Original is defective. Dr. *Pearce* tells us that no less than a Space of two Leaves intervened formerly

*Grecians* may be allowed to know any thing of that Writer. The Sublime of *Demosthenes* is for the most Part concise, that of *Cicero* diffused : Our Countryman on Account of that Violence, Rapidity, Strength, and Vehemence of Spirit wherewith on a sudden he sets on Fire and bears all things before him, may be compared to a Whirlwind or a Thunderbolt. But *Cicero* like some wide-spredding Conflagration which involves and feeds on all that is round it, ever preserves a great and

## N O T E S.

merly in the Manuscript of *Paris*, and *Tollius*, that in the *Venetian* Manuscript almost four Pages and a half were left empty, for the writing of what was wanting. From the Beginning of the following SECTION it is pretty evident that the Person compared with *Demosthenes* in this Place was *Plato* ; of which Comparison as a very small Fragment only remains, I thought the throwing it into a Translation would give but little Satisfaction to the Reader, therefore chose to pass directly to the Comparison between the same Orator and his great Rival *Cicero*.

*Quintilian* Inst. lib. 10. c. 1. speaks to the same Purpose in his Observations concerning these two great Men: *Quorum ego virtutes plerasq; arbitror similes, consilium, ordinem dividendi, præparandi, probandi rationem, omnia deniq; quæ sunt inventionis. In eloquendo est aliqua diversitas: densior ille, hic copiosior: ille concludit adstrictius, hic latius pugnat: ille acumine semper, hic frequenter & pondere: illi nihil detrahi potest; huic nihil adjici: Curæ plus in illo, in hoc naturæ. Salibus certe & commiseratione (qui duo affectus plurimum valent) vincimus,*

per-

permanent Flame, here and there possessing himself of different Quarters at the same Time, and by successive Advances gathering new Strength. But, you, my Friend, are better able to judge of these Matters than I myself. The Sublimity and Intensity of *Demosthenes* are properly employed in Aggravations of Facts, and vehement Passions, and where the Hearer is to be at once struck with Astonishment; but the Time for the copious and flowing Style is when an Audience shou'd be soothed by diffusing a soft and gentle Dew over their Spirits. It is likewise best adapted to Common-Place Tracts, Perorations for the most Part, Digressions, and Dissertations, demonstrative Discourses, Histories, Physical Treatises, and several other Writings of the same Kind.

*i.e. as you are  
a Roman can  
better judge of  
the merits of your  
orator Cicero.*

NOTES.

ὅτι Χρὶ καταντλήσαι.



## S E C T. XIII.

Of the SUBLIME in *Plato's* Style;  
as also of I M I T A T I O N.

**T**HAT *Plato* indeed, (for I now resume my Reflections upon him) while he flows like a gentle River, without Noise, is nevertheless copious and profound, we have an Instance in the following Passage, whereof you cannot be ignorant, who have read his *Commonwealth*. “ These Men, says  
“ he, unacquainted with the Charms of  
“ Wisdom and Virtue, and always employed in Banquetings and the like, move as it  
“ were downwards, and so are lost in Error  
“ during their whole Lives: They have never lifted up their Eyes to behold Truth,  
“ nor ever made Advances towards it, nor  
“ tasted solid and uncorrupted Pleasures, but  
“ like brute Beasts looking always downwards on the Earth and bending over Tables, they spend their Days in Luxury  
“ and Wantonness, till at length thro’ too  
“ great Eagerness for these Things, spurning  
and

“ and pushing at each other with Weapons,  
 “ as with so many Iron Horns, they perish  
 “ thro’ their own insatiable Lusts.”

This Man points out to us another Road, besides those already mentioned, which, if we despise not his Guidance, leads directly to the Sublime. What Kind of Road is this? It is <sup>a</sup> the Imitation and Emulation of the great Writers whether Poets or others who have gone before us, and to this Mark, my dearest Friend, let us point our Aim. For there are many Men divinely transported by a Spirit not their own, in like manner as the Story goes of the *Pythian* Priestesses, <sup>b</sup> who by approaching the Tripod, where a Chasm of the Earth breaths forth a celestial Vapour, is all of a sudden impregnated

N O T E S.

<sup>a</sup> *Quintillian* lib. 1. c. 8. recommends to all Youth who are to be formed for Eloquence, those Writings which most tended to the Improvement of the Genius, and Enlargement of the Mind, (meaning the Works of HOMER and VIRGIL) *sublimitate Heroici carminis animus assurgat, & ex-magnitudine rerum Spiritum ducat.*

<sup>b</sup> This answers to the Account given by *Strabo*, who tells us lib. 9. that from a deep Cave (at *Delphi*) thro’ a Passage not very large, a certain enthusiastic Vapour exhaled

nated by the Inspiration, and so filled with a divine Power to pronounce the Oracles. Thus from the Sublime Spirits of Antiquity certain Exhalations issue forth, as it were thro' so many sacred Orifices, upon the Souls of their Imitators, whence being inspired even they, who naturally were no great Favourites of *Apollo*, are raised above themselves by the Grandeur of other Men. Was *Heredotus* the only Imitator of *Homer*? By no means—*Stesichorus* was so before him, and likewise *Archilochus*. But of all these *Plato*

## N O T E S.

exhaled: that over the Orifice of the Cave, a Tripod was placed on high, which the *Pythian* Priests having ascended and received the Vapours, she delivered the Oracles as well in Verse as in Prose, and that what she delivered in Prose were by Poets attending the Temple turned into Verse. Nothing can be nobler than the Comparison which is here made, for thereby (as *Dr. Pearce* observes) *LONGINUS* attributes a Kind of Divinity and Oracular Power to the great Authors, proposed to our Imitation.

ε A Lyric Poet of whom

*Quintilian* lib. 10. c. 1. gives the following Character. *Stesichorus quam sit ingenio validus, materia quoque ostendunt, maxima bella, & clarissimos canentem duces, & epici carminis onera lyra sustinentem. Reddit enim personis in agendo simul loquendoque debitam dignitatem: ac si tenuisset modum, videtur æmulari proximus Homerum potuisse.* It is said that his Name at first was *Tisias*, and that he afterwards got the Name of *Stesichorus*, quia primus cum citharæ cantu ἱεῖα χορον χορὸν instituit.

chiefly



chiefly has from that 'inexhaustible Fountain of *Homer*, derived upon himself innumerable Streams; and of this perhaps it would be necessary to produce Examples, had not *Ammonius* already selected several Particulars. Nor is this Theft, but a Copying after the Inventions and Performances of great Masters, as Men are wont to be led to the Imitation of good Manners.

• And it is my Opinion that *Plato* had never wrought up so many Passages in his Precepts of Philosophy with so fine a Spirit, nor made such frequent Sallies as well into poetical Subjects as Expressions, had he not with all his Might disputed the first Prize with *Homer* (as a young Antagonist entering the Lists

NOTES.

• Ovid. *amor* l. 3. *El.* 8. | Manner with relation to expresses himself in the like *Homer*.

————— *A quo, ceu fonte perenni*  
*Vatum Pieriis ora rigantur aquis.*

Thus likewise *Manilius*, *Astronom.* l. 2.

————— *Cujus ex ore profusus*  
*Omnis Posteritas latices in carmina duxit,*  
*Amnemq; in tenues ausa est diducere rivos,*  
*Unius fecunda bonis*—————

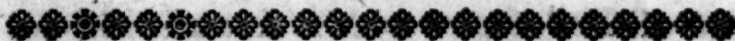
• See what *Dionysius Ha-* in the Epistle to *Pompey*,  
*licarn.* says concerning *Plato*, Pag. 126.

with

with a Heroe already admired) perhaps indeed with too fervent a Desire of Engaging, and with his Spear as it were brandished against him, but even This was not without its Advantages. For according to *Hesiod*—

*Such Emulation is of use to Men.*

This Contest then for the Crown of Honour is truly noble and worthiest our Ambition, a Contest—<sup>2</sup> wherein even to be worsted by our great Predecessors is not inglorious.



#### S E C T. XIV.

That we are to have in View the greatest WRITERS.

IT would therefore become us, when we engage in any thing which requires Sublimity and Grandeur to form an Idea in

#### N O T E S.

<sup>1</sup> Of this generous Principle *Scipio* speaks in *Livy*, B. 28. *Maximo cuiq; id accidere animo certum habeo, ut se non cum presentibus modo, sed cum omnis ævi claris viris comparet.*

<sup>2</sup> To this Purpose *Accius* expresses himself in the sixth B. of *Macrobius's Saturnalia*, where there happens to be a Contest about Arms, like that in *Ovid*.

*Nam tropæum ferre me a forti viro pulchrum est :*

*Si autem & vincar, vinci a tali nullum est probrum.*

our

our Minds, how *Homer* would have express'd himself if such a Thing had fallen in his Way; how sublime *Plato* or *Demosthenes* would have been, or, if in History, *Thucydides*. For Men of such exalted Characters occurring to our Thoughts and appearing in all their Lustre and Dignity will raise our Souls to that Standard, by which we have measured them in our own Imaginations. And the more yet, if we propose this likewise to our Consideration, in what manner *Homer* were he present would bear the Hearing of such an Expression, or *Demosthenes*, or how they would have been affected thereby. For a Supposition that we were about to undergo an Examination of our Works before such a Tribunal and such Spectators, and to submit the Correction of them to the Censure of so great Heroes both as Judges and Witnesses, must open to the Imagination a most awful Scene.

But the most powerful Incentive of all, would be to add this Reflection to the rest <sup>b</sup>

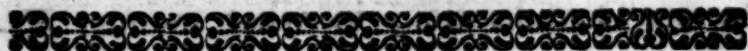
N O T E S.

<sup>a</sup> *Elige eum, says Seneca, Epist. 11. Cujus tibi placuit et vita & oratio: & ipsius animum ante te ferens, & vultus, illum semper tibi ostende vel custodem vel Exemplum.*

<sup>b</sup> *Cicero in his Orations for Marcellus finely recommends to Cæsar a Regard to that Judgment, which Posterity might form of him: Servi igitur iis etiam iudicibus,*



How will the succeeding Age receive what I now am writing? If upon this a Man shall apprehend himself unable to express any thing which can survive his own Life or the present Time, of Necessity whatever is conceived in his Soul must prove abortive, and perish before it sees the Light, as wanting Strength and Ripeness to arrive at that Perfection which future Fame requires.



## S E C T. XV.

## O f V I S I O N S.

**B**ESIDES these, my young Friend, Visions or Images, as the Fictions of the Imagination are called by some, are very

## N O T E S.

*bus, qui multis post seculis de te judicabunt: & quidem haud scio, an non incorruptius, quam nos; nam & sine amore, & sine cupiditate, & rursus sine odio, & sine invidia judicabunt.*

The noblest Authors have always pleased themselves with the Hopes, or rather with the Assurance of immortal Reputation; The

*Exegi monumentum of Horace and Virgil's Victorq; virum volitare per ora* are sufficient Proofs of this. The Works of Men who had such a Prospect could not but breath a divine Spirit. But where there are no Hopes, no Views of this Kind, what our Author here asserts must be the natural Consequence.

in-

instrumental to Pomp, Magnificence and Energy. By Image in general is understood every Idea of the Mind productive of Expression, however it happens to present it self. But the Word hath chiefly prevailed upon Occasions of vehement Passion, when thro' a Kind of Enthusiasm you not only seem your self to view the Things you speak of, but likewise set them before the Eyes of your Hearers. That the Rhetorical Image is one Thing, and the Poetical another, you are not ignorant; nor that the End of that in Poetry is Terror and Astonishment, but of that in Rhetoric Evidence or Illustration: in this however they agree, that they both seek to move.

O Ma-

NOTES.

\* *Quas Græci φαντασία; vocant, nos sane visiones appellamus, per quas imagines rerum absentium ita representantur animo, ut eas cernere oculis, ac præsentibus habere videamur. Quintil. lib. 6. c. 2.* What a noble Image is that which we meet with in *Justin*, B. 29. c. 3. where *Philip* says, *Videre se confurgentem in Italia nubem illam trucis & cruenti belli: Videre tonantem ac fulminantem ab occasu procellam, &c.*

<sup>b</sup> Thus *Cicero* expounds the Word *ινάπυστα*, as we

learn from *Quintilian*, l. vi. c. 11. *Insequetur ινάπυστα, quæ a Cicero Illustratio, & Evidentia nominatur; quæ non tam dicere videtur, quam ostendere: et affectus, non aliter quam si rebus ipsis intersimus, sequentur.* No Man can furnish us with more Examples to this Purpose than *Cicero* himself. *Quintilian* produces a particular Instance, of which he speaks in the following manner. *Plurimum in hoc genere, sicut in cæteris, eminet Cicero. An quis*

• O Mother I beseech you, drive not on me  
Those blood-ey'd Maids, with Serpents in  
their Hair,

There, there they come, and now they leap  
around me,

And again—

Alas! you'll slay me, whither shall I fly?

• Here the Poet himself saw the Furies,  
and almost compelled his Audience to  
behold what he had pictured in his own  
Ima-

#### NOTES.

quisquam tam procul a concipiendis rerum imaginibus abest, ut, cum illa in Verrem legit, Stetit soleatus Prætor Populi Romani, cum pallio purpureo, tunicaq; talari muliercula nixus in litore, non solum ipsum os intueri videtur, & locum & habitum; sed quædam etiam ex iis, quæ dicta non sunt sibi ipse adstruat? Ego certe mihi

cernere videor. & vultum & oculos & deformes utriusq; blanditias, & eorum, qui aderant, tacitam aversionem, ac timidam verecundiam.

• This Passage is quoted from Euripides in his Tragedy of Orestes v. 255. to which the following Lines of Virgil, Æneid. 4. seem to refer,

Aut Agamemnonius scenis agitatus Orestes  
Armata facibus matrem & Serpentibus atris  
Cum fugit, ultricesq; sedent in limine Diræ.

• See the Iphigenia of Euripides, v. 408.

• This is one of our Author's bold Assertions, where thro' a noble Vehemence, he directly affirms the Thing, which only seemed

to be so. In the old Editions we have *o'x sides*, which reading Mr. Boileau has followed in his Translation, but Dr. Pearce hath corrected this Error by the Authority of the best Manuscripts.



Imagination. *Euripides* indeed hath taken great Pains to represent in a Tragic Way those two Passions, Madness and Love, and in these, <sup>f</sup> wherein I know not that he had his Equal, he hath most happily succeeded. Nor did he want Courage to adventure at other Images also. For having but little of the Sublime by Nature he has yet in many Places forced his Genius to become Tragic, and upon all Occasions which required Sublimity, (as the Poet has it)

*Lashing his Sides, with ardor to engage,  
Rouzes his Metal, and provokes his Rage.*

Thus in <sup>g</sup> one of his Tragedies, *Phæbus*, upon giving the Reins to *Phaethon*, says,

*Drive so, as not to touch the Lybian Sky,  
Which with intemperate Heat for ever  
scorch'd  
Will hurl your Axle flaming to the Earth.*

N O T E S.

<sup>f</sup> Instead of *τις ἰσχυρὸς* I chose with Stanley and Tollerius to read *τις ἰσχυρὸς*, as this agrees better with the Character given by Quintilian of *Euripides* Lib. 10. c. 1. *In affectibus vero cum*  
*amibus mirus, tum in iis*

*qui miseratione constant, facile præcipuus.* The Difference with Respect to the Original is not material.

<sup>g</sup> This Tragedy which was entitled *Phaethon*, is lost.

And

And again,

*Strait to the Pleiades direct your Course—  
The Youth thus caution'd, seiz'd the golden  
Reins*

*When by his Lash provok'd the winged Steeds  
Spring forth, and fly swift o'er th' Æthe-  
rial Hills.*

*Behind him mounted on<sup>h</sup> a Planet rode  
The anxious Sire, still pointing to his Son  
There, There's the Way—— keep on this  
Side—— there turn*

*The Chariot—— There again——*

May you not say that the Soul of the Writer mounts the Chariot with *Phaethon*, and sharing in his Danger flies along with the Horses. For had he not with an equal Flight pursued that Adventure thro' the Heavens, he could not possibly have drawn such Images. Of the same Kind is that Passage in his *Cassandra*,

*But O ye Knights of TROY——*

#### N O T E S.

<sup>h</sup> We learn from *Ibycus* a very ancient Writer, that *σελπιον* and *σελπιος* were general Names for all the Planets and other Stars. *Σελπιος* may likewise be considered as a Derivative from *σελπος* which hath the same Signification, and then it will signify *Astricus Equus*, as Dr. Pearce renders it. Of the same kind is that Image in the Royal PSALMIST, *Magnifie him that rideth on the Heavens as it were upon an Horse*, which as much exceeds this in Grandeur as the whole Heavens are greater than a single Star.

! Not now extant.

*Æscby-*

*Æschylus* also is very daring in the most heroic Images, as in <sup>k</sup> his Tragedy entitled *The Seven Chiefs before Thebes*, where he says

*Sev'n Men, chief Leaders of the Field,  
As around a sable Shield  
Slaughtering of a Bull they stood,  
Imbrue their ruthless Hands in Blood,  
Then on Terror, Mars, and all  
War's Furies with an Oath they call,*

<sup>l</sup> thus with an unrelenting Obstinacy binding themselves by an Oath to their own Destruction. Yet as he sometimes interweaves Thoughts not thoroughly laboured, <sup>m</sup> but rude and gross, so *Euripides*, by <sup>n</sup> an Emulation of him in his Extravagancies approaches very near to the like Dangers. Thus in *Æschylus* the

NOTES.

<sup>k</sup> This *Plutarch* calls the most Sublime of all *Æschylus's* Plays.

<sup>l</sup> The Substance of their Oath was, that they would either reduce *Thebes*, or perish in the Attempt.

<sup>m</sup> This answers to the Character given of him by *Quintilian*, lib. 10. c. 1.

*Tragædias primus in lucem Æschylus protulit, Sublimis & gravis, & grandiloquus sæpe usque ad vitium: Sed rudis in plerisq; & incompotus.*

<sup>n</sup> Our Author undoubtedly blames *Euripides's* Emulation in this respect, and yet Mr. *Boileau* in his Translation dignifies it with the Epi-



the Palace of *Lycurgus* is wonderfully inspired with a divine Rage at the Appearance of *Bacchus*—

*With Bacchinalian Rage the Palace roars.*

*Euripides* uses the same Thought but in another Manner, and somewhat qualified,

• *Their furious Shouts the raptur'd Hillresounds.*

P So-

#### N O T E S.

pithet of Noble. *Au reste, bien que ce Poëte, pour vouloir trop s' élever, tombe assez souvent dans des pensées rudes, grossières & mal polies: toutefois Euripide, par une noble émulation, s' expose quelquefois aux mêmes perils.* Now as this Poet, thro' too strong an Ambition for the Sublime, too often falls into rude, gross, and uncultivated Thoughts: so *Euripides* by a noble Emulation, sometimes exposes himself to the same Danger. *W.*

• On these Passages Dr. *Pearce* makes the following Remark. *Æschylus ipsam domum facit bacchari & instinctam esse: Euripides ve-*

*ro mollius quiddam suavi- usq; profert, cum nihil aliud monti tribuit, nisi quod bacchantium voces recinat.* I must beg Leave to dissent in some Measure from this learned and ingenious Critic; for if the Poet attributed to the Mountain no more than barely ecchoing back the Shouts of the *Bacchinalians*, our Author would have had no Occasion to produce this as an Instance of the *παπα- τράγων*, which must have been his Intention here, in order to confirm the Observation he makes above. What he finds fault with are the Words *βακχαίης* and *ἐνυεβακχέως* both which im- ply

\* *Sophocles* indeed hath given us a sublime Image of *Ædipus* dying and burying himself in the

NOTES.

ply a Consciousness and Inspiration in inanimate things themselves, with this Difference indeed, that in *Æschylus* a Palace rages and roars without any other assignable Cause than that of *Bacchus's* immediate Inspiration. Whereas in *Euripides* the Word being compounded, the Reader carries along with him the Idea of a natural Cause of the Mountains resounding, viz. the Shouts of the *Bacchinalians*; for which Reason *LONGINUS* says that *Euripides* hath somewhat qualified the Thought. As for Mr. *Wells's* Translation of this Passage,

*The Mountain answers to their Cries in Groans.*

which I suppose he intended as a literal Version of Mr. *Boileau's* Line, *La Montagne à leurs cris répond en mugissant*, it does not properly express the Transports of People celebrating the Festival of such a God as *Bacchus*.

† See the Account in *Œdipus Coloneus* given by the Messenger who brings the

News of his Death. The Horror of the Place where he stopt; his seating himself on a Tomb-Stone; the Solemnity of his washing by Way of Preparation for his Funeral; when this Ceremony was over, *Jupiter's* Thundering; the Fright of his Daughters, throwing themselves round their Father's Knees, beating their Breasts and Shrieking; his tenderly embracing them with all the pathetic Expressions of paternal Love; their joining in a general Lamentation with each other; the awful Silence that followed; in the midst of this, the Voice of a Demon chiding his Delay, and with frequent Repetitions of the Name of *Œdipus* bidding him come away with him; the Astonishment of all that heard it while their Hair stood an End; upon receiving of this divine Summons, his sending for *Theseus*, and recommending upon the Confidence of old Friendship his beloved Daughters to his Care; after the Promise

M

of

the midst of a prodigious Tempest, and <sup>1</sup> of

NOTES.

of *Theseus* confirmed by an Oath, his embracing them with feeble and trembling Arms, and exhorting them to bear all Misfortunes with a great and generous Spirit, then desiring them and the rest that were present all except *Theseus* to depart, that they might not see what was not lawful for them to see, nor hear what was not proper to be heard; their mournful departure in obedience to his Desire; after they had gone a little Way, their Curiosity in looking back, when they saw *OEdipus* no more, but *Theseus* standing alone, veiling his Face with both his Hands, as if, at the Appearance of the attending Demon, or some astonishing Scene, which might have been disclosed upon *OEdipus's* Descent into the Earth; their beholding *Theseus* a little after in a supplicating Posture, directing his Prayers some-

times to the Earth and sometimes to Heaven, are such Circumstances as at once excite both Terror and Pity; and set this surprizing Adventure in the fullest View. How awful are the Images which here occur! How strong is the Colouring, and how various are the Attitudes in this Poetical Picture? It may farther be remarked that the Circumstances of Horror attending the Tempest and the Astonishment of the Chorus in the midst thereof, admirably prepare the Mind for the Account of this dreadful Catastrophe.

<sup>1</sup> The Tragedy in which was this Description, is not now extant. But an unhappy Imitation thereof, as Dr. Pearce calls it, may be found in *Seneca*, in the Beginning of his *Troades*. *Ovid*, *Metam.* lib. 13. 441. had probably had an Eye to this Passage of *Sophocles*,

*Hic subito quantus cum viveret esse solebat,  
Exit humo latè ruptâ*————

*Achilles*



*Achilles* also appearing on his Tomb to the *Greeks*, as they were just ready to depart. However as to this Apparition, I know not whether any one hath given so strong a Description thereof as *Simonides*. But there would be no End of producing Examples to this Purpose.

After all it must be observed that the Images of Poets have for the most Part, a kind of fabulous Extravagance and such as is absolutely incredible. But of Rhetorical Images, that is ever the most beautiful which is drawn from Matter of Fact and the Reality of Things. Nay even sublime Digressions in an Oration are foreign, when the Form of the Discourse is Poetical and Fabulous, and proceeds upon downright Impossibilities. Thus the wonderful Rhetoricians among us see Furies too, as well as the Tragic Poets. But

NOTES.

A celebrated Poet of Cæa of whom *Quintilian* l. 10. c. 1. gives the following Account. *Præcipua ejus in commovendâ misera-*

*tione virtus, ut quidam in hac eum parte omnibus ejusdem operis autoribus præferant.*

*Δεινός*, so called Ironically.

these refined Gentlemen will not consider that when *Orestes* says

*O Thou the Worst of all my Furies! cease,  
You gripe me hard to plunge me into Hell,  
Down to the dark Abyss— —*

he fancies these things because he was mad. Wherein then lies the Force of Rhetorical Images? In giving a great deal of additional Energy and *Pathos* to a Discourse, insomuch that being interwoven with reasonings upon Facts, they do not only persuade but also captivate the Hearer. If one Man, says *Demosthenes*, should of a sudden bear a great Noise before the Tribunal, and another should come and tell, that the Goal was broke open, and the Prisoners were making their Escape, there is none, whither old or young, so careless, as not to lend all the Assistance in his Power. But if in the midst of This, another should come in and tell, This is the Man who let them go, even before he has time to speak he dies upon the Spot.

The like Address we meet with in *Hypocrites*, when being accused of giving the Slaves their Liberty, *It was not*, says he, the  
Ora-

*Orator who had this Decree pass'd, it was the Battle of Chæronea.*

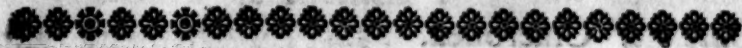
The Orator along with his reasoning on the Fact, forms an Image, by the Force of which he goes beyond the Bounds of bare Persuasion. For in all Affairs of this Kind, by some natural Disposition we attend to what is most extraordinary. Hence it is that we are drawn off from what is Demonstrative to that which strikes forcibly upon the Imagination, wherein the Argumentative Part is hid by that surprizing Lustre which is cast around it. And for this Effect it is easy to account: For of two Things compounded into one Body, that which is the stronger always attracts to it self the Virtue of the other. What we have said will suffice for those various Species of the Sublime, which arise either from a Greatness of Sentiment, *or from a proper Choice and Collection of Circumstances, or from Amplification, or from Imitation, or from Images.*

NOTES.

\* His Business was to persuade them that what he did was the Effect of meer Necessity. But all at once he presents to their Imagination the Battle of *Chæronea* as it were another Person, to whom he imputes the whole Action, and so puts himself entirely out of the Question.

S E C T.





## S E C T. XVI.

## Of FIGURES.

**T**HE Place assigned to Figures follows here in Order; and these indeed, if used in a proper Manner, make, as I have observed no inconsiderable Part of the Sublime. However, as to treat of them all accurately at this Time would be a great, or rather an endless Task, we shall run thro' a few only, such as are perfective of the Sublime, in order to confirm what was laid down.

*Demosthenes* advances a Proof in Favour of his own Administration of the Publick Affairs. What was the natural Method he might have used upon that Occasion? *Ye have not done amiss, O ye Men of Athens,*

## N O T E S.

\* We are now come to | ing been reserved by our  
the third Fountain of the | Author, for a separate Trea-  
Sublime; the Pathetic, | tise.  
which was the Second, hav-

who

who have taken up Arms for the Liberty of Greece. Of this ye have Examples at Home: For neither have they done amiss, who fought at Marathon, or at Salamis, or at Plataea. But when (as if suddenly inspired by some Deity, and as it were full of the God) he breaks forth into an Oath by the Worthies of Greece, <sup>b</sup> Ye have by no Means acted amiss, no—— I swear by those who before now ventured their Lives at Marathon, he seems by this one Form of swearing, (which here I call an *Apostrophe*) to deifie their Ancestors, and to shew that they likewise ought to swear by them so dying, as by so many Gods, and thus while he changes the Nature of Proof into the most exalted Sublimity and Pathos, confirming what he says by the Authority and Credit of new and surprizing Oaths, he inspires his Judges with the Sentiments of those Heroes who had exposed themselves to Danger in that Place, and at the same Time infuses into the Minds of all his Hearers a kind of Cordial and Antidote, that being elevated by Praises they might be

NOTES.

- <sup>b</sup> This Passage is quoted from his Oration *de Corona*.  
in.

induced to conceive no meaner Thoughts of the Battle with *Philip*, than of the Victories obtained at *Marathon*, and *Salamis*. By all which different Methods comprized in this one Figure, he violently seizes on his Audience, and carries them triumphantly along with him. However, there are some who say, that the Original of this Oath is found in *Eupolis*—

*No Man shall joy, I swear it by my Fight  
At Marathon, who causes me to grieve.*

<sup>d</sup> But there is nothing great in simply swearing: We are to consider the Place, and the Manner, and the Time, and the Cause. Now there we meet with nothing but a bare Oath.

#### N O T E S.

<sup>c</sup> A famous Comic Poet of *Athens*, whose Works are all lost. He is said to have writ seventeen Comedies, seven of which obtained the Prize. He was slain in a Naval Engagement which the *Athenians* had with the *Lacedemonians* near the *Hellepont*, and so greatly did his Countrymen lament his Loss, that they made a Decree that for the Future no Poet should go to the Wars. His Character as an Author we may learn from *Macrobius*, *Saturn.* lib. 7. c. 5. *Notus est omnibus Eupolis inter elegantes habendus veteris Comædiæ poetas*: And from *Horace*, *Sat.* 4. l. 1.

<sup>d</sup> *Nam. et in totum jurare, nisi ubi necesse est, gravi viro*



Oath, and sworn to the *Athenians* as yet in Prosperity, and in no Need of Consolation. Moreover the Poet by this swearing doth not immortalize Men, so as to raise in his Hearers Conceptions worthy of their Virtue, but taking no Notice of the Persons themselves who had ventured their Lives, he injudiciously descends to an inanimate the Thing, the Battle. But the Oath of *Demosthenes* was made to Persons conquered, that *Charonea* might no longer appear a Misfortune to the *Athenians*. And thus as I observed the Proof that they had not done amiss is at once strengthened by Example, by the Authority of Oaths, and by an Encomium; all which contribute to the spiriting them on. But as some Objection of this Kind occurred to the Orator—"You are speaking of a De-  
" feat which happened during your Admini-  
" stration, and yet you swear by Persons  
" who dyed in the midst of Victories."

NOTES.

*viris parum convenit, & est qui sententia gratia jurat.*  
a Seneca dictum eleganter, nisi si potest tam bene quam  
non patrum hoc esse, sed Demosthenes. Quintil. In  
testium. Nec meretur fidem, tit. l. 9, c. 2.

N He

He is therefore extremely cautious in the Regulation and Conduct of his Words, teaching us thereby that a sober Discretion is requisite in the warmest Transports: “ Those  
 “ of our Ancestors, says he, who ventured  
 “ their Lives at *Marathon*, who fought by  
 “ Sea at *Salamis*, and *Artemisium*, and those  
 “ who were drawn up in the ‘Fields’ of  
 “ *Platea*”— he no where says, “ those who  
 “ conquer’d” but on all Occasions, avoids  
 as it were by Stealth the mentioning  
 of the Event, because it was fortunate  
 and the Reverse of what had happened at  
*Chæroneæ*. Wherefore preventing the Hearer,  
 he immediately subjoins. “ All whom, O  
 “ *Æschines*, the City buried with a public  
 “ Solemnity at the Expence of the State, and  
 “ not those only who fought with Success.

S E C T.

## N O T E S.

“ An Account of this Solemnity used by the *Athenians* in the Burial of those Soldiers who dyed in Defence of their Country, we have from *Thucydides*, B. 2. Three Days before the Funeral they erected a Tent in which the Bones of the Deceased were exposed to View.

When the Day it self came, on which the Rites of Burial were to be performed, they placed Boxes of Cypress upon several Waggon, one for every Tribe, in which they laid the Bones; besides these, on a distinct Carriage they placed an empty Bed in Honour of them, whose Bodies were

S E C T. XVII.

That as FIGURES support these, they are supported by the *Sublime*.

**B**UT it is not proper, my dearest Friend, in this Place to pass by an Observation. I have made (wherein however I shall be concise)— That Figures naturally support the Sublime and are again wonderfully supported thereby : When and How I shall now explain.

To play the Artift too much with Figures is justly liable to Suspicion, and betrays a Design of ensnaring the Hearer, as it carries along with it an Air of Fraud and

N O T E S.

<p>were not found. The Funeral thus set out was attended by all Sorts of People, as well Strangers as Citizens, while the Kinswomen of the Deceased utter'd their Lamentations. After their Interment in the public Fields over each of their Sepulchres there were Pillars rais'd</p>	<p>with proper Inscriptions. It was usual moreover for some Person of Figure in the Commonwealth, appointed for that Purpose, to make an Oration in Praise of the Dead. The Place where they were buried without the City was called <i>Ceramicus</i>.</p>
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Sophi-



Sophistry ; and that more particularly, if the Discourse be directed to <sup>a</sup> a Judge, who hath the Power of Life and Death (but especially to a Tyrant, King, or great General) for such a Person is filled immediately with Indignation, if he finds himself imposed upon, like a silly Child, by the little Figures of a crafty Rhetorician : And looking upon such false Reasonings as a Contempt of himself, he is either exasperated all at once, or, although he may be able to suppress his Passion, yet does he set himself against the Discourse with <sup>b</sup> a Resolution not to be in-

## N O T E S.

<sup>a</sup> *Cicero's* Oration for *Ligarius* is the noblest Example that can be imitated, on Occasions of this Kind. *Ligarius* was accused by *Tubero* for being in *Afric*, and of *Pompey's* Party during the Civil War. Upon *Cicero's* undertaking his Defence, *Cæsar* was advised by his Friends not to hear him, however he went to the *Forum*, not thinking it possible for him to be moved by any thing that could be said in Favour of a Man, whom he long considered as his inveterate Enemy.

What then was the Consequence? With such admirable Address did the Orator manage the Cause, so finely did he work upon the Passions of *Cæsar*, who frequently changed Colour while he was speaking, that at length he subdued that Conqueror of the World, tho' he came, as we may say, armed against him.

<sup>b</sup> Like the Resolution of him in *Aristophanes*, *ὅς γε πείθειται, οὐδ' ἂν πείσειται, ὅτι οὐκ ἔστιν ἄλλος ἢ ὁ αὐτός*, *non persuasus, etiam si persuaseris*.

fluenced

fluenced thereby. Wherefore a Figure is then most excellent, when it does not appear to be a Figure. For this Reason, the Sublime and Pathetic are a sure Remedy, and an admirable kind of Support against that Suspicion which arises from the Use of Figures: Inasmuch as by these Means whatever Art was employed in the Composition, lyes afterwards secure from being observed in the midst of things Great and Affecting.

What

NOTES.

Which is thus defined by *Plutarch*, where he treats of the Figures of *Homer*: "A Figure, says he, is the expressing of our Minds, not in the ordinary way, nor directly; but the giving a Turn to the Thought, and varying it by some artful Device, either for Ornament sake, or Necessity."

*Utilissima est dissimulata subtilitas, quæ effectui apparet, habitu latet*, says *Seneca*, *Lib. 1. Controv. Præfat.* To which we may subjoin the following Reason given by *Quintilian*, *l. 9. c. 3.*—*Cum in his rebus cura verborum derogat affectibus fidem: Et ubicunq; ars ostentatur, veritas abesse videatur.*

Never was any Thing more artful than that Epiphonema of *Cicero* in his Oration just now mentioned, yet it breaths such a Spirit of generous Confidence and Gratitude, that a great Mind, as was that of *Cæsar*, could not but be affected thereby. *O Clementiam admirabilem, atq; omni laude, prædicatione, literis, monumentisq; decorandam! M. Cicero apud te defendit, alium in ea voluntate non fuisse, in qua seipsum confitetur fuisse, nec tuas tacitas cogitationes extimescit, nec quid tibi de alio audienti de seipso occurrat, reformidat. Vide quam non re-*

What I have already quoted is a proper Instance. "I swear by those who fell at *M Marathon*." How has the Orator in this Place hid the

## N O T E S.

*reformidem* ! What a beautiful Repetition is this, and how emphatical, where he calls upon *Cæsar* to behold the Effects of his own Goodness?—*Vide quanta lux liberalitatis & sapientiæ tuæ mihi apud te dicenti oboriatur ! quantum potero voce contendam ut hoc populus Romanus audiat.*

By this Accusation of himself he obviates *Cæsar*'s Resentment against *Ligarius*, and sets himself as it were between him and the Danger. In the preceding Part of the Oration he shews that his stay in *Afric* was involuntary, and altho' he was among *Cæsar*'s Enemies, advances probable Arguments, that his Heart was with him. But of himself he says, *Suscepto bello, Cæsar, gesto etiam ex magna parte, nulla vi coactus, judicio meo ac voluntate ad arma profectus sum, quæ erant sumpta contra te.* In-

stead of extenuating he amplifies and aggravates his own Proceedings. Then to shew upon what his Confidence was founded in making this free Declaration, he subjoins *Apud quem igitur hoc dico? Nempe apud eum, qui cum hoc sciret, tamen me antequam vidit, reipublicæ reddidit.* Here indeed he makes use of several Figures, an Epiphonema, Changes of Persons, Repetitions, Question and Answer to and from himself, but they are Figures, whose Art lyes concealed amidst that admirable Pathos which animates the whole. I could with Pleasure pursue his Conduct throughout this excellent Composition, but that I chuse to reserve some Parts thereof for Examples in other Places. I shall therefore only take notice of the Manner in which he concludes his Oration. Nobler Sentiments surely cannot be con-



the Figure? 'Tis plain, he has hid it in Light it self. For as the lesser Luminaries disappear when the Sun shines forth in all its Splen-

NOTES.

conceived than we here meet with, nor more affecting Eloquence; especially with respect to that Person to whom the Discourse was directed—*Nihil habet nec fortuna tua majus, quam ut possis; nec natura tua melius, quam ut velis conservare quam plurimos. Longiorem orationem causa forsitan postulat, tua certe natura brevior.* Quare, cum utilius esse arbitrer te ipsum, quam me, aut quencquam alium, loqui tecum, finem jam faciam. Tantum te ipsum admonebo, si illi absenti salutem dederis, presentibus his omnibus te daturum. Every Reader will perceive the Beauty of the several Terms in the first Sentence answering to each other, *natura* to *fortuna*, *melius* to *majus*, and *velis* to *possis*. However the Greatness of the Thoughts themselves is what most deserves our Notice. The turn in the next Sentence is likewise admirable. But the leaving him

to speak to himself, to the persuasive Eloquence of his own generous Spirit is a Fineness of Address scarcely to be equalled.

How beautiful a Thought is this! *Hiding in Light* whose Nature it is to reveal and manifest things, at first surprizes the Reader, but then it immediately appears how just the Observation is, from the following Simile. Mr. Boileau's Addition of *de sa pensée* had in my Opinion better been spared, since the mentioning of *Light* in the General as it is in the Original is more noble, and surprizing, and more naturally introduces the Simile of the Stars. There is moreover great Beauty and Spirit in the Manner of our Author's expressing of himself here by Question and Answer; which Mr. Boileau has indeed observed in his Translation, and yet Mr. W. has thrown them together into one Sentence: "How well does the Orator

" con-

Splendor, so are the Subtleties of Rhetoric immersed in that Glory which is diffused on all Sides by the Sublime.

There happens something like this in Painting. For when upon the same Plane: Light and Shade lye parallel to each other, yet the Light is what first meets the Eye, as it not only strikes us with its Beauty, but seems to approach much nearer to us: In like Manner the Sublime and Pathetic parts of a Discourse lying nearer to our Souls, as well thro' a certain natural Affinity, as their own Brightness, are always seen before Figures, whose Art they cast into Shades, and keep as it were concealed.

#### NOTES.

“conceal the Figure he  
“makes use of here, by the  
“Brightness and Splendor  
“of his Thoughts?”

¶ Cicero in the 3d Book, and 26th Chap. of his Orator, makes use of an Allusion to Painting some-

what like This: *Sed habet tamen illa in dicenda admiratio ac summa laus umbram aliquam & recessum quo magis id, quod erit illuminatum, exstare atq; eminere videatur.*

#### SECT.

SECT. XVIII.

Of QUESTIONS.

WHAT shall we say of <sup>a</sup> of Expo-  
 stulations and Interrogatives? Has  
 not the Orator by this Sort of Figures given  
 a stronger Tone with more Action and Mag-  
 nificence to what he says? <sup>b</sup> “ Have ye a  
 “ Mind, tell me, to run about the City  
 “ asking of one another, What News? Can  
 “ any Thing be more strange, than that a  
 “ Man of *Macedon* makes War upon  
 “ *Greece*? Is *Philip* dead, No by *Jupiter*—  
 “ but he is sick. Wherein, I pray you, lies  
 “ the Difference with Respect to you? If

NOTES.

<sup>a</sup> The Words in the Original are *πρὸς* and *ἐρωτήσεις* between which Technical Writers make the following Distinction; *ἐρωτήσεις*: say they, is a Question which may be answered directly by saying the Thing is, or is not so: But *πρὸς* stands in need

of a full explanatory Answer, wherein some distinguishing is usually requisite. If the Words I have used in the Translation do not express this Distinction, I can think of no other.

<sup>b</sup> See the 1st *Philippic* of *Demosthenes*.

O

“ any



“ any thing should happen to him, your  
 “ selves will soon raise up another *Philip*.  
 “ *lip*.” And again: “ Let us sail to *Macedon*,  
 “ *don*, says one. But where, says another,  
 “ shall we make the Descent? The War  
 “ it self will discover the weak Side of  
 “ *Philip's Affairs*.”

Had the Discourse been delivered in the plain and ordinary Way, it would have been languid and unequal to the Importance of the Subject. But now by the Vehemence and Rapidity of Question and Answer, and by obviating his own Objections as if coming from another Person, he has, I say, by this figurative Manner of expressing himself, rendered what he has advanced, not only more Sublime, but likewise more credible. For the Pathetic does then affect more

## NOTES.

<p>Or the rotten Parts, <i>Tacitus</i> seems to have had an Eye to this Place, in the 2d Book of his History where he says. <i>Aperiet &amp; recludet contexta &amp; tumefcentia victricium partium vulnera bellum ipsum.</i></p>	<p>The following Example from <i>Cicero's</i> Oration for <i>Ligarius</i>, is I believe at least not inferior to this of <i>Demosthenes</i>. <i>Hæc querela vestra, Tubero, quid valet? Recepti in provinciam non sumus. Quid si essetis? Cæsa-</i></p>
---	---

more strongly, when it seems not to be industriously prepared by the Speaker, but to arise <sup>d</sup> naturally from the Occasion. Now nothing better represents an occasional Passion than Questions and Answers to and from a Man's self. For whereas those to whom a Question is suddenly put, are prompted by a Commotion of Mind to return an Answer according to Truth: Hence this Figure of Interrogation and Answer deceives the Hearer, by leading him into an Opinion, that what has been premeditated is conceived and spoken upon the present Emergency. \* \* \* \*

NOTES.

Cæsarine eam tradituri fuissetis, an contra eum retenturi? Vide quid licentiæ, Cæsar, nobis tua liberalitas det, vel potius audaciæ.—Veniebatis igitur in Africam provinciam, unam ex omnibus huic victoriæ maxime infestam: in qua erat Rex potentissimus, inimicus huic causæ, aliena voluntas, conventus firmi atq; magni: quæro, quid facturi fuissetis? quanquam quid facturi fueritis non du-

bitem, cum videam quid feceritis. Prohibiti estis in provincia vestra pedem ponere: Et prohibiti, ut perhibetis, summa cum injuria. Quomodo id tulistis? Acceptæ injuriæ querelam ad quem detulistis? Nempe ad eum cujus auctoritatem secuti in Societatem belli veneratis.

<sup>d</sup> Μη τεκλεισμένως, ἀλλὰ τε φυσικῶς, as Aristotle expresses it. Rhet. l. 3. c. 2.

## S E C T. XIX.

## Of unconnected S E N T E N C E S.

**T**H E R E <sup>a</sup> is another Method of giving Life and Vehemence to a Discourse when the Suddenness of Action or some violent Perturbation of Mind is to be expressed; and that is, the removing of connecting Particles. Sentences thus disentangled from each other, move with more Freedom, and as it were flowing along almost outrun the very Thought of him that speaks. “ They blended their “ Shields together,” says <sup>b</sup> *Xenophon*, “ they “ gave back, they fought, they killed, they dyed.” Such are the Words of *Eurylochus*,

## N O T E S.

<sup>a</sup> A considerable Part of the Beginning of this Section as well as the latter End of the preceding, is lost. Dr. *Pearce* informs us from the Manuscripts of *Paris* and *Venice*, that two whole Leaves are wanting. The Lines printed here in

*Italics* are inserted to supply in some Measure the Defect of the Original.

<sup>b</sup> See his Oration upon *Agésilæus*, and his 4th Book of the Affairs of *Greece*, in both which Places these Words occur.



Upon the SUBLIME. 101

*We rang'd the Woods, O Leader far re-  
nown'd!*

*Built in the Vales a beauteous Dome we  
found, &c.*

These Periods cut off from one another,  
and yet hurried along, represent in a lively  
Manner the Agony of his Mind, which at  
the same Time that it interrupts his speak-

NOTES.

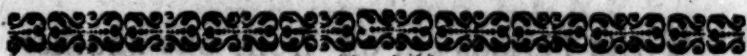
Our Author quotes but refer to the whole, which  
two Lines of *Eurylochus's* is thus finely translated by  
Speech, but his Remarks Mr. POPE.

We went, *Ulysses*! (such was thy Command)-  
Thro' the lone Thicket, and the Desert Land.  
A Palace in a woody Vale we found  
Brown with dark Forests, and with Shades around,  
A Voice celestial eccho'd from the Dome,  
Or Nymph, or Goddess chaunting to the Loom.  
Access we fought, nor was Access deny'd,  
Radiant she came, the Portals open'd wide:  
The Goddess mild invites the Guests to stay,  
They blindly follow where she leads the Way.  
I only wait behind of all the Train;  
I waited long, and ey'd the Doors in vain:  
The Rest are vanish'd, none repass'd the Gate;  
And not a Man appears to tell their Fate.

See the Observations on this Speech in the Notes to the  
*Odyssee*.

ing

ing, precipitates the Motion of his Words.  
This is what the Poet has effected by removing the Connexions.



## S E C T. XX.

Of several FIGURES joined together.

THE Coalition likewise of several Figures is wont to move in an extraordinary Manner, when two or three formed together into a Kind of \* Association, impart to each other Strength, Beauty, and Power of

## N O T E S.

\* Our Author makes use here of two figurative Expressions, Συμμοριας and ἑρπυλια, which are very beautiful. Out of the ten Tribes at Athens there were twelve Aundred of the richest of the People chosen, who were to contribute towards the public Expences as often as there was Occasion, and were parti-

cularly obliged to arm and equip twenty Ships: These the Athenians distributed into Companies of Sixty, which they called συμμοριας. ἑρπυλια comes from ἑρπυλος Symbola, what each Man contributes towards an Entertainment, the Expence of which is in common. See Dr. Pearce.

Per-

Persuasion. Such is that Passage against *Midias*, where besides the Connexions being removed we meet with Repetitions and Ima-

NOTES.

<sup>b</sup> *Quintilian Inst. Orat. lib. 6. c. 1.* takes notice of this Passage in the following Manner: *Plurimum tamen assert atrocitatis modus, si graviter, si contumeliose: ut Demosthenes ex parte percussus corporis, ex vultu ferientis, ex habitu, in vidiā Midiae quærit.* We have another remarkable Example of this Combination of several Figures in *Cicero's* Oration for *Ligarius*. *Sed hoc quæro quis putet esse crimen fuisse in eadem Africa Ligarium? Nempe is, qui et ipse in Africa esse voluit, & prohibitum se a Ligario queritur, & certe contra ipsum Cæsarem est congressus armatus. Quid enim, Tubero, tuus ille districtus in acie Pharsalica gladius agebat? Cujus latus ille mucro petebat? Qui sensus erat armorum tuorum? Quæ tua mens? Oculi? Manus? Ardor animi? Quid cupiebas? Quid optabas? Nimis urgeo: Commoveri videtur adolescens.*

Here we have Question and Answer, then, with a sudden Apostrophe from speaking of *Tubero* in the third Person, the Discourse directed immediately to him, then a Variety of Questions, which wait for no Answer, rapidly succeeding each other with repeated Vehemence, being unembarrassed with Connexions at the same time that they are full of the strongest Imagery. It is farther observable that when he says *nimis urgeo, commoveri videtur adolescens*, which Reflexion relates to something at that very time happening, he seems to speak without premeditation only what occurred at the present Juncture. This gives a natural Turn to the Discourse, and consequently renders it more affecting, while the Orator's Art lyes concealed according to what our Author has observed with respect to Figures.

gery.



gery. " A Person who assaults another may  
 " do many Things, some of which the Suf-  
 " ferer may not be able to relate, with his  
 " Gesture, his Looks, his Voice." And  
 then that the Discourse might not proceed in  
 the same Track (for in Order there is Calm-  
 ness, but in Disorder, Passion, as it shews a  
 Violence and Commotion of Spirit) he im-  
 mediately passes to other Inconnexions and  
 Repetitions: " With his Gesture, I say, his  
 " Looks, his Voice, when he insults him,  
 " when he falls on him with the Violence  
 " of an Enemy, when he attacks him with  
 " his Fists, when he strikes him on the  
 " Face." Here the Orator<sup>c</sup> acts like the  
 Assailant himself. He strikes the Souls of  
 his Judges with repeated Violence: And  
 then a little after, falling on them like a  
 Tem-

## N O T E S.

<sup>c</sup> Thus *Cicero* may be said to have acted upon the above mentioned Occasion with relation to *Cæsar*, in whose Soul the Orator's Eloquence raised more violent Commotions, than probably the Sword of *Tubero* pointed at his Breast in the Battle of *Pharsalia* could have caused: For we are told, that he here set him all a trembling so as that he let fall a Bundle of Papers he had in his Hands, or as others say, threw them away with Rage and Indignation, as containing *Tubero's* Accusa-

Tempest, he renews the Attack: " These  
 " Affronts are provoking, these Affronts put  
 " Men out of their Senses, Men who are  
 " not accustomed to such injurious Treat-  
 " ment; no Person in relating such Things  
 " can possibly describe the Heinousness  
 " thereof." He therefore all along by a  
 continual Variation preserves the true Cha-  
 racter of Repetitions and Inconnexions. So  
 that with him Order is irregular, and again,  
 Disorder comprehends a certain Regula-  
 rity.

N O T E S.

eusations against *Ligarius*.  
 Mr. *Boileau's* Translation  
 does not fully nor properly  
 express the Sense of the  
 Original in this Place:

" *Par cete Violence de pa-  
 " roles ainsi entassée les une  
 " sur les autres, l' Orateur  
 " ne touche & ne remue pas  
 " moins puissamment les Ju-  
 " ges, que s' ils le voyent*

" *frapper en leur Présence.*"  
 Thus rendered by Mr. *W.*  
 " By this Violence of  
 " Words, thus confusedly  
 " thrown upon one another,  
 " the Orator moves and af-  
 " fects the Judges, no less  
 " than if they had seen the  
 " Man abused in their Pre-  
 " sence."

P

S E C T.

## S E C T. XXI.

He shews the Consequence of loading  
a Discourse with CONNEXIONS.

C O M E now add the Connexions if  
you will, according to the Manner of  
those who follow *Isocrates*. "And we  
ought not to omit this either, that an Affail-  
ant may do many Things, &c. first indeed  
with his Gesture, then with his Looks; and  
then with his Voice it self." Here you  
will find that by penning down Things thus  
methodically, whatever there was of Commotion  
and Horror in the Passion, when smoothed  
away by Connexions, loses with its Rough-  
ness all its Pungency, and hath its whole  
Heat at once extinguished. For as by bind-  
ing the Limbs of a Runner, you take away  
all his Force, so a Passion disdains to be  
encumbered with Copulatives and other Em-  
barassments, which would obstruct the Free-  
dom of it's Course, and that Rapidity of fly-  
ing like an Arrow shot from an Engine.



S E C T. XXII.

Of H Y P E R B A T O N S.

**A**S Figures of this kind we must consider *Hyberbatons*; which are the displacing of Words or Thoughts out of that Order in which things naturally follow each other, therefore they are the truest Indication of a vehement Passion. For inasmuch as those who are really affected with Anger, Fear, Indignation, Jealousy, or any other of the Passions (all which it is impossible to reckon up, as their Number is infinite) perpetually veering to different Points, propose one thing and pass to another, in the midst

N O T E S.

<sup>a</sup> *Hyberbaton quoque id est verbi transgressionem, says Quintilian, B. 8. quam frequenter ratio Comparationis, & decor poscit, non immerito inter virtutes habemus. Fit enim frequentissime aspera, & dura, & dissoluta, & hi-ans oratio, si ad necessitatem ordinis sui verba redigantur, & ut quodque oritur, ita proximis, etiam si vinciri non potest, alligetur.*

<sup>b</sup> It is observed by the Critics that LONGINUS in this long and perplexed Period exemplifies the very Figure he is treating of.

thereof introducing something else without the least apparent Reason, till at length they return to their first Resolution as it were in a Circle, tost about by a Commotion of Spirit as by an inconstant Wind, this way and that way, by quick and sudden Turns pulling backwards and forwards the Words and Thoughts; by which means they entirely change the Order of both from their direct Course into ten thousand Inflexions and Variations. The best Writers therefore by these Hyperbatons imitate the Operations of Nature: For Art is then in its Perfection, when it seems to be Nature, and again Nature is happy when Art lyes concealed therein.

In this manner does *Dionysius* the *Phocian* deliver himself in *Herodotus*: "Our Affairs are at a Crisis, in the very Article of  
" Dan-

## NOTES.

Book 6. c. 11. To our Author's Observations on this Passage Dr. Pearce adds the following: *Interim his quæ LONGINUS notavit, addendum censeo, quod Herodotus etiam consultò videtur mutasse personas: cum enim dixerit*

*in mâ Orationis parte, ejus vice usurpavit* &c. *in sequentibus; ut mutatio hæc personarum esset indicium animi potius festinantis loqui quam curantis, quomodo loqueretur.* I beg Leave likewise to take Notice of the Propriety of the Expressions

“ Danger, O Men of *Ionian*! we must either  
 “ be Freeman or Slaves, Slaves of the lowest  
 “ and most wretched Kind. If Now there-  
 “ fore ye are content to encounter with Hard-  
 “ ships, ye must for the present labour, but  
 “ the Consequence will be the Defeat of your  
 “ Enemies.” The natural Order would have  
 been thus— “ O Men of *Ionian*, this is the  
 “ Time for you to undergo Labour; for our  
 “ Affairs are brought to a Crisis, &c.” But  
 these Words, “ O Men of *Ionian*” he has  
 transposed, and beginning with exciting Fear  
 he prevented himself from addressing his Au-  
 dience at first in the usual Form, on Account  
 of the Terror’s being so imminent. He has  
 moreover inverted the Order of the Thoughts  
 themselves. For before he says that they  
 ought to labour, (this being what he is for  
 exhorting them to) he shews the Reason

N O T E S.

fions ταλας and πόντος here made use of, which have a Reference to δούλους and δουλεία. So that the Purport of the Exhortation is this: “ If therefore ye “ are content Now, while “ ye are yet free, to un-	“ dergo Labour for your “ own Good, which ye “ must otherwise soon sub- “ mit to, when ye become “ Slaves to your Conque- “ rors, ye must at present, “ &c.”
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why



# 110 L O N G I N U S

why it was requisite.—“ Our Affairs, says he, are brought to a Crisis,” &c. so that he seems not to speak any thing premeditated but what arose from meer Necessity.

But *Thucydides* is the Man, who hath more particularly shewn his Skill in drawing asunder, by the Force of Hyberbatons, Things which by Nature were united, and seemingly indivisible. And although *Demosthenes* doth not so frequently indulge himself therein, as the other, yet is he <sup>a</sup> full enough of all Figures of this kind without running into Excess, <sup>c</sup> and One who in his manner of transposing appears to be agitated by a Violence of Passion, and to speak entirely from the present Exigence, at the time that he hurries his Hearer into the same Danger

## N O T E S.

<sup>a</sup> *Vox uatavopis hic videtur significare eum, qui satis, nec tamen plus quam satis, habet.* Pearce.

<sup>c</sup> *Tollius* justly observes that Mr. *Boileau* was guilty of an Error in attributing to *Thucydides* what is here said of *Demosthenes*. Besides what is said by our Author

in Praise of *Demosthenes's* Manner, is turned by him into a Censure upon the other. *Demosthenes est en cela bien plus retenu que lui. En Effet, pour Thucydide, jamais personne ne les a repandues avec plus de profusion, & on peut dire qu'il en saoule ses Lecteurs. Car dans la*

ger with himself of being lost in his long Hyberbatons— For often suspending for the present what he was beginning to say, and in the mean time, as if he was fallen into a new and different Method, heaping things one upon the other, tho' of a foreign Nature, into the midst of his Discourse, he leaves his Hearer in Pain, as if he had entirely dropt off from the Subject, and forces him thro' a Greatness of Concern to interest himself in the Danger, which he apprehends the Speaker to be in; till at length contrary to Expectation, happily and seasonably bringing to a Conclusion what was long before looked for, he strikes more forcibly by these

bold

NOTES.

*la Passion qu'il a de faire paroître que tout ce qu'il dit, est dit sur le champ, il traine sans cesse l'Auditeur par les dangereux détours de ces longues Transpositions. Demosthenes is very sparing of these Figures; but for Thucydides, no Man ever display'd them in such Profusion, he even surfeits his*

Reader with them; for in a Passion wherein he would make all he says appear extemporary, he never fails to lead his Audience thro' dangerous Windings and long Transpositions. W.

This Answers in some Measure to what Horace says with relation to Epic Writers,

*Ut jam nunc dicat, jam nunc debentia dici,*

*Pleraq; differat, & præsens in tempus omittat.*

bold and hazardous Transpositions. But we shall omit Examples on Account of their Multitude.

S E C T. XXIII.

Of the Change of NUMBERS, &c. and, *First*; of the Change of SINGULARS into PLURALS.

THOSE Figures called *Polyptots*, as also *Accumulations*, & Com-

N O T E S.

Mr. W. translates the Beginning of this Section in the following Manner: "The same Thing may be said of those Figures which are called Polyptots; such as Collections, Gradations, &c." Where he supposes Polyptots, by which are meant Diversities of Case in the same Words, to be a general Denomination for the other Figures which are entirely distinct therefrom. Dr. Pearce produces an Example of this

Figure from Cicero's Oration for Caelius: *Argumentis agemus, signis omni luce clariotibus crimina refellemus: res cum re, causa cum causâ, ratio cum ratione pugnabit.* To which he adds another Example from Virgil's *Æneid*. Book 10. v. 361.

— *Hæret pede pes, densusq; viro vir.*

I shall venture to add another from *Homer*. Il. 13. v. 130.

φράξαντες δόρυ διπλῶς, σάκος ἀμειῖ προβεβλῆμεν,  
 Ἀσπίς ἄρ' ἀσπίδ' ἔρειδε, κόρυς κορυν, ἀνέρα δ' ἀνίρ.

muta-



mutations, and Gradations, are, as you know, expressive of Action and full of Vehemence, contributing greatly to the Ornament, Sublimity and Pathos of a Discourse. What shall we say of the Changes of Cases,

NOTES.

\* This Figure, says Dr. Pearce, the Orator uses, when instead of the whole Thing, he enumerates all it's Species: An Example of which he quotes from Cicero's Oration for Marcellus; *Nihil ex istâ laude Centurio, nihil Praefectus, nihil Cohors, nihil Turma decerpit*: He then observes, that if Cicero had said, *nihil ex istâ laude milites decerpant*, this would have been enough to express the Meaning, but not the Force of the Orator.

\* Quinctilian, *Inst. Or. B. 9. l. 3.* as the above ingenious Critic observes, produces an Example of this Figure also from Cicero's Oration for Roscius: *Etenim, cum sit artifex ejusmodi, ut solus dignus videatur esse, qui scenam intreat; tum vir ejusmodi est, ut solus videatur dignus, qui eo non accedat.*

\* There is an Example

to this Purpose quoted by Quinctilian, B. 9. c. 3. as Dr. Pearce likewise observes, from the Oration of Demosthenes de Corona, which he thus translates; *Nec hæc divi quidem, sed nec scripsi, nec scripsi quidem, sed nec obii legationem; nec obii quidem, sed nec persuasi Thebanis.* Of the same kind is that of Cicero, *Or. Philip. 12.* *Quid enim, per Deos immortales, potest Republicæ prodesse nostra legatio? prodesse, dico? quid si etiam obfutura est? obfutura dico? quid si etiam nocuit?*

\* Our Author gives no Example of this Figure, but we are supplied with one by Dr. Pearce from Virgil's *Aeneid. 1.* *Urbem, quam statuo vestra est.* It is likewise frequent among the Greek Writers to put the Nominative Case for the Vocative.

Q

Times

Times, Persons, Numbers, <sup>f</sup> and Genders, all which do some Way or other agreeably <sup>1</sup> diversifie and elevate the Diction? I say then, as to the Figures which concern Numbers, that not only Those Words are ornamental, which tho' Singulars in their Formation, are yet found upon Examination to have the Force of Plurals, as here <sup>h</sup> " Suddenly an infinite  
 " Multitude rushing to the Sea Side, made  
 " the Shores resound with their Shouts;" <sup>i</sup> but Those also that are Plural in Termination, while they denote only one Thing or Person; which are

## NOTES.

<sup>f</sup> Thus in the 11th B. of the *Odysee* we find ψυχ with a Participle in the Masculine Gender. For as Dr. Pearce takes notice, Homer applies not ἕχον to ψυχ, but to Tiresias himself, not to the Word, but to the Person signified.

<sup>g</sup> Κατατοκίλλαισι. A Word frequently used to denote embroidering or otherwise adorning of Garments with various Colours.

<sup>h</sup> This Passage is differently read by the Critics who are not agreed, whether it belongs to a Poet or Prose Writer.

<sup>i</sup> The Words following this Quotation are thus translated by Mr. Boileau: *Et ces Singuliers sont d' autant plus dignes de remarque, qu'il n'y a rien quelquefois de plus magnifique que les Pluriels.*

" These Singulars are the  
 " rather worthy of Obser-  
 " vation; because some-  
 " times there is nothing  
 " more magnificent than  
 " Plurals." W. This is a kind of Reasoning which I believe LONGINUS was not acquainted with.

rather worthy of our Notice, as it often happens that they have a more magnificent Cadence, and appear with more Grandeur by a Multiplication of the Number. Such is that Passage of *Sophocles* in his *Œdipus*:

—O *Wedlock, Wedlock!*

*You brought us forth, and then return'd the Seed*

*Back to the very Womb, from whence we sprung;*

*Thus have appear'd, in Blood too near allied,  
Sons, Brothers, Fathers, Mothers, Brides,  
and Wives,*

*With all the foulest Deeds that shock Man-kind.*

All these different Names belong to a single Person only of either Sex, \* *Œdipus* on the one Hand, and *Jocasta* on the other. But then

NOTES.

\* *OEdipus* who was *Jocasta's* Son; by this Marriage became both a Brother and a Father when he had a Child by her; so by the same Marriage *Jocasta* became a Bride and Wife to him whose Mother she was, but it is not easy to conceive how by marrying her Son she her self cou'd become a Daughter, as Mr. *Welfsted's* Translation will have it.

Producing thence promiscuous Fathers, Brothers, Husbands, and Sons, and Daughters, Wives and Mothers.



the Number being diffused and multiplied into Plurals, seems to multiply the Misfortunes also. The same *Pleonasm* we find in the following Words,

*Both Hector and Sarpedon hence arose.*

Such likewise is that Passage of *Plato*, (which we have quoted elsewhere) concerning the *Athenians*: "For no *Pelops's*, nor *Cadmus's*, nor *Egyptus's*, nor *Danaus's*, nor any others of barbarous Extraction dwell among us; we are all true *Grecians*, unmixed with *Barbarians*," and so on. When Words are thus heaped upon one another as it were in Crowds, the Things themselves naturally appear more Sublime to the Hearer. However this is not to be done in any Places, but where the Subject admits of Amplification, or Multiplying, or Hyperbole, or Passion, some one, I say, or more of them. For to be always hung about with these Bells, shews too much of the Sophister.

#### NOTES.

It was customary among the Antients, as *Le Fevre* observes, to hang Bells at their Horses Bridles; but this they did only on particular Occasions, such as public Races, or some pompous Cavaleade.

S E C T.

SECT. XXIV.

Of the Change of PLURALS into SINGULARS.

ON the other Hand, those which from Plurals are collected into Singulars make sometimes the most Sublime Appearance. "At length, says the Orator, all *Peloponnesus* was divided into Factions." Such is that of *Herodotus*; "And when the Tragedy of *Phrynicus* upon the taking of *Miletus*

NOTES.

The Singulars here meant differ from those taken notice of in the preceding Section, such as *Populus*, *Turba*, &c. which immediately convey the Idea of Multitude, and as such are frequently joined with Verbs and Adjectives Plural as in the Example produced in that Section: Whereas in this the Singulars present to the Imagination as it were one Person, the Representative of the Whole; or one Body, whereof the several Individuals are considered as the Members. Thus *Seneca* says, —

*At Romanus Homo tamen, etsi res bene gesta est,  
Corde suo trepidat* —

Every

"*tus* was acting, the whole Theatre dissolved into Tears." The Uniting, by this Change of Number, a Plurality of Things, makes them appear more compact, and gives a Body to the Whole. The Ornament in both Changes may in my Opinion be ascribed to one and the same Cause. For when Words are Singular, to convert them into Plurals excites a sudden and unexpected Passion, so when Words are Plural, the collecting of many Things into some Singular which is Sonorous, must by a Change into Contraries, be no less attended with Surprise.

## NOTES.

Every one must discern how much more noble and beautiful *Homo* is here than *Populus* would have been; and consequently what Difference there is between these two Singulars, tho' the One hath as extensive a Signification as the other. In like Manner when *Peloponnesus* is put instead of the *Peloponnesians*, there is a single Person as it were imaged to the Mind, which appears with the greater Dignity as it represents in it self, or comprehends in one Idea a whole People. Most of the *Prosopopæias* so ornamental, in Poetry are Instances of this Figure. The same may be said of *Church*, spoke of in the Scriptures as a Person. But more of this Vol. II.



S E C T. . XXV.

Of the Change of T I M E S.

WHEN likewise you introduce Things transacted in Times past, as if they were now doing and present to us, your Discourse is no longer a Narration, you entertain us with the Action of a Thing before our Eyes. " A Soldier, says *Xenophon*, " falling under the Horse of *Cyrus*, and being trodden upon, strikes the Horse into the Belly with his Sword; the Horse flouncing shakes off his Rider, *Cyrus* tumbles." This Figure is frequently to be met with in *Thucydides*.

N O T E S.

*Tollius* produces a Passage like this from *Virgil*. *Æn.* B. II. v. 637.

*Hastam intorsit equo, ferrumq; sub aure reliquit:*  
*Quo Sonipes ictu furit arduus, altaq; jactat,*  
*Vulneris impatiens, arrecto pectore crura:*  
*Volvitur ille excussus humi.*

S E C T.

## SECT. XXVI.

## Of the Change of PERSONS.

**T**HE Changing also of Persons is very Dramatic, and, where Dangers are related, often makes the Hearer fancy himself in the midst thereof.

*Thou wouldst have thought, so furious was their Fire,*

*No Force could tame them, and no Toil cou'd tire.*

POPE.

*Thus Aratus——*

*That boisterous Month be Thou not drench'd in Waves.*

Thus likewise Herodotus—“ From the  
“ City Elephantina You are to sail up the  
“ Country, till at length You come to a large  
“ Plain; having crossed this, and gone aboard

## NOTES.

\* *Iliad.* 15. v. 698.

† *B. 2. Ch. 29.*

‡ *Αντ' ἑλπίσιν*, as Dr. Pearce has restored the Text from

the *Ambrosian*, the two *Vatican* and the *Paris Manuscripts*. See Mr. Boileau's and Mr. Welford's Translations.

" another Vessel, you will sail for <sup>a</sup> two  
 " Days, and then you will arrive at the  
 " great City which is called *Meroe*."

You see, my Friend, how taking you as  
 it were by the Hand, he conducts you in  
 Imagination thro' all these Places, convert-  
 ing Hearing into Vision. For all things of  
 this kind which are directly applied to Per-  
 sons themselves, make the Hearer a Party in  
 whatever is transacted, and especially when  
 you speak as it were not to many, but rather  
 to some One particularly, as thus

*You'd scarce discern midst whom Tydides  
 fought.*

Hereby you affect him more strongly, and  
 render him more attentive and full of the  
 Affair in Agitation, as being excited by the  
 Discourse which is addressed to himself.

**NOTES.**

\* Here likewise I follow the Original. These happy  
 Dr. Pearce's reading of *δω* Boldnesses in writing, where-  
 instead of *δωδεκα*, upon the in our Author so much ex-  
 Authority of the above Ma- cells, are always attended  
 nuscripts. with an agreeable Surprize,

\* *Τὴν ἀνοχὴν ὅλῃν ἀπαύειν*, which which it is wrong to pre-  
 Mr. Boileau translates thus, vent, by endeavouring to  
*Vous faisant plutôt voir qu'* qualifye such Expressions,  
*entendre*, where indeed the when they will bear a close  
 Meaning is expressed, but Translation.  
 not the Beauty and Spirit of *Iliad. 5. v. 85.*



## S E C T. XXVII.

Of Changes of PERSONS different  
from the foregoing.

**I**T sometimes happens that in speaking of a Person the Author all of a sudden flying off from his Narration, substitutes in his own Stead the Person himself speaking; which Kind of Figures denotes the Eruption of an impetuous Passion :

On rush'd bold Hector, gloomy as the Night,  
Forbids to plunder, animates the Fight,  
Points to the Fleet: For, by the Gods, who flies  
Who dares to linger, by this Hand he dies.

POPE.

## N O T E S.

\* See B. 15. v. 346. ll. of Virgil. *Æn.* B. 11. v.  
We meet with the same Figure in the following Lines

*Ergo inter cædes, cedentiaq; agmina Tarchon  
Fertur equo, variisq; instigat vocibus alas,  
Nomine quemq; vocans, reficitq; in prælia pulsos;  
Quis metus, O nunquam dolituri, O semper inertes  
Tyrrheni, quæ tanta animis ignavia venit?*

Altho'

Here the Poet reserved to himself the Narrative Part which properly belonged to him; but the abrupt Menace he left, without any previous Notice, to the enraged Heroe. It would have cooled, had he introduced it with "*Hector* said these or the like Words." Whereas now the suddenness of the Transition is such, that it seems to have been made before the Poet himself was aware of it. This Figure therefore is to be used, when the shortness of the Time allows no Pause to the Writer, but lays him under a Necessity of passing immediately from <sup>b</sup> one Person to ano-

NOTES.

<p>Altho' the Circumstances of the two Generals were very different, yet the Occasion was equally pressing and urgent in both Instances. <i>Tarchon</i> had as little Time to lose in rallying his routed Forces, as <i>Hector</i> in the Pursuit of his Enemies. The Change of Persons in both these Examples is from the Authors themselves to the Men of whom they were</p>	<p>speaking, when instead of being told what they said, we have the Words as it were from their own Mouths, by which Means the Narration passes into Action.</p> <p><sup>b</sup> We have another Example of this kind which if not Sublime, is however most lively and elegant, in the 7th Epistle of the 1st Book of <i>Horace</i>.</p>
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*Dum redit, atq; foro nimium distare Carinas*

*Jam grandis natu queritur; conspexit, ut aiunt,*

*Adrasum quendam vacuâ tonsoris in umbrâ*

*Cultello proprios purgantem leniter ungues,*

*Demetri* \_\_\_\_\_

Here

another, Of the same Nature is that of *Hecateus* : " Ceyx being greatly disturbed at  
" these Things immediately commanded the  
" *Heraclida* to depart ; For it is not in my  
" Power to protect you, That therefore ye  
" may not your selves perish, and involve me  
" also in your Ruin, seek for Refuge among  
" some other People."

*Demosthenes* hath in his Oration upon *Aristogiton*, but in a different manner, rendered the Variety and quick Change of Persons extremely pathetic, " And shall there be found  
" any

N O T E S.

Here without any formal Introduction of his Words by the Author, *Philip* himself is supposed to speak ; the Conciseness of whose Directions to his Servant,

— *Abi, quare, & refer : Unde domo, Quis,*

*Cujus fortuna, &c.* shews that he was in haste ; the Account therefore of the Servants going, returning back, and delivering his Message is dispatched in a few Words, or rather a few Syllables ; *It, redit, & narrat,* — So that the Poet at such a Juncture thought

it improper to take up any time in telling us that *Philip* called his Servant, and spoke those Words.

" In the Edition of *Manutius* we have *καὶ*, but *Tollius* and *Dr. Pearce* prove this to be an Error.

" By Change of Persons in the preceding Section is meant an Author's applying himself from his Readers in general to some one in particular. In the Beginning of this Section, the Change treated of, is that which happens when an Author relating



“ any among you unmoved with Anger, and  
 “ Indignation at the Violence committed by  
 “ this impure and audacious Man? Who—  
 “ O thou most polluted of all Villains! your  
 “ Licentiousness is not to be restrained either  
 “ by Bars or Gates, which indeed another  
 “ Person might perhaps break through—”  
 In a Sentence yet imperfect he makes a sud-  
 den Change, and thro’ Rage almost splits  
 one Word into two Persons, “ Who— O  
 thou most polluted of all Villains.” And  
 then at the very time that he breaks off his  
 Discourse against *Aristogiton*, and seems to  
 quit him, he turns it more directly upon  
 him, and with a greater Degree of Passion.

Not unlike this is the Speech of ‘ *Pene-*  
*lope*—

NOTES.

lating any thing of a Person, suddenly introduces the Per- son himself speaking with- out previous Notice; but that which he is about to treat of now, is when we	speak of, and to, any one by sudden Apostrophes, in dif- ferent Persons. ‘ The Relative <i>Who</i> . ‘ In the 4th Book of the <i>Odyssey</i> , v. 681.
--	---

He,

Herald, what will the Suitors? are you sent  
To tell my Servant Train their proud Intent?  
Say, must they now appointed Tasks sus-  
pend,

On some new Feast obsequious to attend?  
With this, ye Gods, may all such Revels  
end.

Kind Heaven! may this the Day of Free-  
dom prove

From Riat, and their more detested Love:  
Who lording o'er another's House can dare  
Ye Insolent! to wrong his hopeful Heir.

To

## N O T E S.

There are many Ex-amples of this Figure in Virgil. Such is that Apostrophe of Æneas to his deceased

Father which is very natural and affecting, Æn. B. 3. v. 708.

*Hic pelagi tot tempestatibus actus  
Heu! genitorem, omnis curæ casusq; levamen  
Amitto Anchisen: hic me, pater optime, fessum  
Deferis, heu! tantis nequicquam erepte periclis.*

But the most moving Apostrophes are those we meet with in Dido's Speech to Æneas, by which all the different Agitations of her Mind, and all the Turns of Nature in the most distressing Circumstances are admirably expressed. She first directs the Discourse to him, *Nec te diva parens—* Then to her self and speaks of him in the third Person,

*Nam quid dissimulo? aut quæ me ad majora reservo?  
Num fletu ingemuit nostro? num lumina flexit?  
Num lachrymas victus dedit? aut miseratus amantem est?  
Quæ quibus anteferam?* where

To you, when Boys, to call your Virtue forth,  
Have not your Fathers told my Husband's  
Worth?

(A Name

NOTES.

where the Distraction of her Thoughts is finely expressed by the two Relatives. She then turns off the Discourse entirely from him, and charges the Divine Powers with Cruelty, so that despairing of Relief either from Heaven or Earth, and seeing her self deserted on all Hands, she concludes, *Nusquam tuta fides*.— This brings her back to speak of *Æneas*, whose Ingratitude

she aggravates, by enumerating her Favours; the greatest of which rising to her Thoughts in its Course after the rest, sets her all on fire and drives her into Madness.

*Heu! furiis incensa feror.*

In the midst of this transport, like a frantic Person she runs over in broken Sentences those Parts of *Æneas's* Speech which struck her most.

————— *Nunc Augur Apollo* —————

*Nunc Lyciæ sortes— Nunc et Jove missus ab ipso*

*Interpres Divum fert horrida jussa per auras.*

He had said —————

————— *Sed nunc Italiam magnam Grynæus Apollo,*

*Italiam Lyciæ jussere capessere sortes.*

And again.

*Nunc etiam interpres divum, Jove missus ab ipso*

*(Testor utrumq; caput) celeres mandata per auras*

*Detulit.* —————

Instead



(A Name sufficient to alarm your Fears)  
Hath not Ulysses founded in your Ears?

## N O T E S.

Instead of which she says *horrida jussa*, as if they were so to him, tho' she believed the Contrary, and looked upon the whole, as Inventions of his own to palliate his ingrateful Desertion of her.

*Scilicet is superis labor est, ea cura quietos*

*Sollicitat.*

Yet disdainling as it were to refuse them, and to let him see that he lay under no Necessity of inventing Excuses for his Departure, she tells him with a sudden Apostrophe,

*Neq; te teneo, neq; dicta refello.*

*I Sequere Italiam ventis, pete regna per undas.*

where *sequere Italiam* refers to the Close of his Speech,

*Italiam non sponte sequor.*

This Turn is very natural, and shews a becoming Pride struggling with the Violence of Love.

But still the Apostrophe in *Penelope's* Speech hath something particular in it which made our Author quote it as similar to That in the Example from *Demosthenes*:

This Similitude consists in the Relatives *ο;* and *οι*. For as *οι* immediately follows *δεικνύσθαι*, any Reader will understand it in the third Person till he comes to *καταλείπει*, so that it seems to be split as it were into two Persons like *ο;* in the other Example. This Situation of the Relative I have endeavoured to preserve in the best manner I could in the Translation. Of that sudden Break in the Quotation from *Demosthenes* whereby the Sentence is left imperfect, we have an Example in the *Phormio* of *Terence*, but without the like Change of Persons:

*Parasitus quidam Phormio,*

*Homo confidens, qui—illum dii omnes perduint.*

But in the *OEdipus Coloneus* of *Sophocles* where he speaks to the Chorus concerning his Son, and then suddenly apostrophizes to him, *ὄχι ὦ παῖς*—the Situation of the Relative, the Change of Persons, and the breaking off are exactly the same as in *Demosthenes*.

SECT. XXVIII.

Of CIRCUMLOCUTIONS.

**W**HETHER the Periphrasis contributes to Sublimity, there is no Man, I believe, will dispute. For as in Music the principal Sound is rendered more sweet by \* those various Modulations which are the Graces thereof, so the Periphrasis often forming a kind of Symphony corresponding to the † Propriety of Words, by its Harmony raises and sets off a Discourse; especially if it has nothing in it inflated and discordant, but all its Parts agreeably tempered.

Plato can supply us with a fit Example to illustrate this, in the Beginning of his Funeral Oration: “ They have now had every  
“ Thing from us that was their Due, which  
“ having obtained, they are set forward on

NOTES.

\* Τὰν παραφάνων.

† Those Words are called Proper which directly denote the Things themselves without the Help of Meta-

phors. Such *Horace* means by his *dominantia Verba* which answer to κύριαι λέξεις in the *Greek*.

“ their Journey appointed them by Fate,  
 “ being attended in general by the whole  
 “ City, and each in particular by his own  
 “ Friends.” Here then he calls Death, “ a  
 “ Journey appointed by Fate,” and that publick Attendance paid them by their Country,  
 “ the obtaining of their just Rights.” Will it  
 be said that by all this he hath but moderately  
 raised the Sentiment? The naked Expression  
 whereof he takes and modulates, by spreading  
 around it a certain harmonious Concert  
 arising from this Periphrasis.

Thus *Xenophon* “ Labour ye esteem the  
 “ surest Guide to living happily. But ye  
 “ have also possessed your Souls of the most  
 “ Noble and Heroic of all Passions: Inas-  
 “ much as ye are delighted with nothing so  
 “ much as Praise.” Instead of saying, Ye  
 are fond of Labour, he says, “ Labour ye  
 “ esteem the surest Guide to living happily.”  
 and by dilating the other Expressions in like

## N O T E S.

“ See his *Institution of* “ happily,” and the No-  
 Cyrus, B. 1. In this Ex- “ blest and most Heroic of  
 ample, Labour and Love of “ all Passions,” are the Pe-  
 Praise are the *λογοὶ κέραιοι*, “ the riphrases, or as it were the  
 “ surest Guide to living *φθόγγοι παρὰ φωνοί*.

man-



manner, he hath in his <sup>d</sup> Encomium comprehended a Magnificent kind of Thought.

That <sup>e</sup> of *Herodotus* is indeed inimitable:  
 “ But the <sup>f</sup> Goddess inflicted upon those  
 “ *Scythians* who had plundered her Temple,  
 “ a Disease peculiar to Women.”

The same be said of *Horace's* Compliment to *Ælius*, ODE 17. B. 3. on the Nobility of his Descent from *Lamus*, which he am-

plifies. By a Sublime Phrase denoting the same Person whom he at first mentioned by his proper Name,

*Auctore ab illo ducis originem*  
*Qui Formiarum mœnia dicitur*  
*Princeps, & innantem Maricæ*  
*Littoribus tenuisse Lirim,*  
*Late Tyrannus—*

<sup>e</sup> B. I. c. 13.  
<sup>f</sup> *Venus*. Whoever hath the Curiosity to know what this Female Disease was, may, if he pleases, consult

*Tollius*, *Dacier*, *Le Fevre*, and *Boileau*, between whom however he will find but little Agreement.

## S E C T. XXIX.

## Of the immoderate Use of them.

OF all Figures the Periphrasis is <sup>a</sup> most obnoxious to Danger, <sup>b</sup> if not used with Moderation. For when it hath not Spirit and Strength, it languishes, favouring of somewhat trifling and gross. Hence it is that *Plato* who is ever laying himself out for Figures, (which he does in some Places <sup>c</sup> unreasonably) is rallied by the Critics for saying in his <sup>d</sup> Laws, “ that neither the Riches of

## N O T E S.

<sup>a</sup> *Εὐχρηστική*, as it is read by Dr. *Pearce* according to the best Manuscripts.

<sup>b</sup> *Quintilian's* Observation B. 1. ch. 6. where he treats of Metaphors may be here applied: *Ut modicus, atq; opportunus ejus usus illustrat Orationem, ita frequens obscurat, & tædio complet: continuus vero in allegoriam, & Ænigma exit.*

<sup>c</sup> See what is said to this Purpose by *Dionysius of Halicarnassus* quoted in one of the Notes upon the third SECTION.

<sup>d</sup> Book 5. *Langbain* quotes a Periphrase of this kind from *Strada's Prolusions*, B. 2. Prol. 6. where describing the Evening he says in Imitation of *Claudian's* Style,

— *Cælum a Cyclope diurno*  
*Nocturnus tunc Argus erat* —

because the Cyclops had but one Eye, and *Argus* an hundred.

“ nor

“ Silver nor Gold should be allowed to take  
“ footing and dwell in a City.” So that if  
he had forbidden the Possession of Cattle, ’tis  
plain, say they, he would have expressed it  
by the Riches of Beef and Mutton.

We have now dearest *Terentianus* expatiated  
sufficiently upon the Use of Figures with  
Regard to the Sublime, to which they all  
contribute by rendering a Discourse more pa-  
thetic, and full of Commotion. Now the  
Pathetic partakes of the Sublime in the same  
Proportion, that description of Manners  
partakes of the Agreeable.

NOTES.

\* In the Edition of *Manilius* there is a corrupt  
Reading of *loc* instead of  
*loc*; taken notice of by *Tol-*  
*lius*; to which *Dr. Pearce*  
opposes the Authority of  
the two *Vatican Manuscripts*, and that of *Paris*.  
The following Quotation  
from *Cicero*, C. 37. *Orat.*  
*ad Brut.* will serve to il-  
lustrate this Passage, and  
justify the Correction: *Duo*  
*sunt, quæ bene tractata ab*  
*Oratore admirabilem elo-*  
*quentiam faciant: Quorum*

*alterum est, quod Græci*  
*docant, ad naturas, & ad*  
*mores, & ad omnem vitæ con-*  
*suetudinem accommodatum:*  
*alterum quod iidem*  
*nominant, quo perturbantur*  
*animi, & concitantur; in*  
*quo uno regnat oratio. Illud*  
*superius cômē, jucundum, ad*  
*benevolentiam conciliandam*  
*paratum: hoc vehemens, in-*  
*censum, incitatum, quo causæ*  
*eripiuntur: Quod cum rapi-*  
*de fertur, sustineri nullo mo-*  
*do potest.*



## S E C T. XXX.

## Of the CHOICE of WORDS.

**A**S the Sentiment and Diction are for the most Part explained by each other, let us now consider what remains yet to be spoken to, in relation to that Part which regards the Expression.

Since it is allowed that the Choice of proper and magnificent Words wonderfully affects and soothes the Hearer; such a Choice being likewise the chief Study of all Rhetoricians, and other Prose Writers, as it causes by its own Virtue, Sublimity, Beauty, Elegance, Dignity, Strength, Force, and if there be any other Excellence to appear to full Advantage in Writings, like masterly Stroaks in exquisite Pieces of Sculpture, and by these means gives to things as it were a kind of Vocal Life, I believe it would be su-

## N O T E S.

\* Cicero in his *Brutus*, *quantitæ*. This our Author ch. 72. mentions this Observation of *Cæsar*, *delectum* has made the first Part of the fourth Fountain of the *verborum originem esse elo-* Sublime.

per-

perfluous to dwell long upon this Point, of which few Persons can be insensible: For indeed <sup>b</sup> beautiful Words are the true and genuine <sup>c</sup> Light of our Thoughts.

However a Pomp and Loftiness of Expression is not <sup>d</sup> every where to be affected; since to cloath low and mean Things in great and

N O T E S.

<sup>b</sup> *Speciosa vocabula rerum* as they are termed by *Horace*.

<sup>c</sup> Our Author here calls those *καλὰ ὀνόματα* which are beautiful and magnificent, the genuine Light of our Thoughts: So *Cicero* calls Metaphors *Stellas & lumina Orationis*.

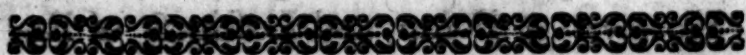
<sup>d</sup> Agreeable to this is the Observation of *Cicero* in the Book last mentioned, Ch. 15. *Quamquam id quidem perspicuum est, non omni causæ, nec auditori, neq; personæ, neq; tempori congruere Orationis unum genus. Nam et causæ capitæ alium quendam verborum sonum requirunt; alium rerum privatarum, atq; parvarum.* What Mr. *Pope* says on this Subject in his *Postscript* to the *Odyssee* is well worth quoting, which I do with so much the more Pleasure,

as it may compensate for what is wanting in this Section and the next.

“ There is a real Beauty  
“ in an easy, pure, perspicuous Description even of a low Action. There are numerous Instances of this both in *Homer* and *Virgil*; and perhaps those natural Passages are not the least pleasing of their Works. It is often the same in History, where the Representations of common, or even domestic things, in clear, plain, and natural Words, are frequently found to make the liveliest Impression on the Reader—

“ But whenever the Poet is obliged by the Nature of his Subject to descend to the lower Manner of writing, an elevated Style would be affected, and  
“ there—

and magnificent Terms, would be the same as if one should put a huge theatrical Mask on a young Child. \* \* \* \* \*



## S E C T. XXXI.

## Of IDIOTISMS or Vulgar EXPRESSIONS.

**T**HAT Expression of *Anacreon* is very low and yet natural— *I care not for the Thracian Girl*: In like manner That of *Theopompus* deserves to be commended, as it seems to contain somewhat extremely significant, because analogous to the Thing: “*Philip*, says he, had the Art of swallowing down Injuries in Compliance with the

## N O T E S.

“ therefore ridiculous; and	“ Use of the grand Style
“ the more he was forced	“ on little Subjects, is not
“ upon Figures and Meta-	“ only ludicrous, but a Sort
“ phors to avoid that low-	“ of Transgression against
“ ness, the more the Image	“ all the Rules of Proporti-
“ would be broken, and	“ on and Mechanics: 'Tis
“ consequently obscure.	“ using a vast Force to lift
“ One may add, that the	“ a Feather.”

“ Ne-



"Necessity of his Affairs." How *Cecilius* happened to condemn this Passage I cannot conceive; for an *Idiotism* is sometimes much more expressive than any Ornament of Diction, because its meaning is immediately known from common Life, and what is familiar is the more apt to gain Credit. So that swallowing down Injuries is most fitly applied to a Man bearing Indignities and Affronts with Patience and Pleasure in order to promote his Ambitious Designs. Such also is that of *Herodotus*, "*Cleomenes*, says the Historian, in a Fit of Madness cut his own Flesh Piece-meal with his Sword, till, having torn out his very Intrails, he expired." And again, "*Pythes* continued

NOTES.

*Quintilian*, Book 4. c. 2. makes the following Observations upon an *Idiotism* of *Cicero*: *Plurimum facit illa callidissima simplicitatis imitatio*; *Milo* autem eum in senatu fuisset eo die quoad senatus est dimissus, domum venit, calceos & vestimenta mutavit; paulisper, dum se uxor (ut fit) comparat, commoratus est:

*Quod non solum rebus ipsis, vir eloquentissimus, quibus moras & lentum prosecutionis ordinem ducit, sed verbis etiam vulgaribus, & quotidianis, & arte occulta consutus est: quæ si aliter dicta essent, strepitu ipsum judicem, deinde patronum excitassent.*

<sup>b</sup> Book 6. Ch. 75.

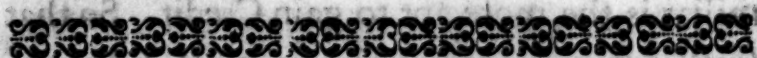
<sup>c</sup> Book 7.

T

"fight

“ fighting in the Ship, until he was all  
 “ hack’d to Pieces.”

These Expressions approach nearly to the  
 vulgar Way of speaking, but are far from  
 being vulgar in Force and Significancy.



# S E C T. XXXII.

## Of continued METAPHORS.

<sup>a</sup> **A**S to the multiplying of Metaphors,  
*Cecilius* seems to agree with those who  
 lay it down as a Rule that no more than  
 two or three at most should be used together.  
 But *Demosthenes* is the true Standard in mat-  
 ters of this kind: From him we learn the  
 Time for continued Metaphors, and that is,  
 when the Passions are driven like a Torrent,  
 and draw them along in Multitudes, as neces-  
 sary upon such Occasions. In this manner

# N O T E S.

<sup>a</sup> Our Author comes now | second of the two Parts in-  
 to speak of the λέξις τροπικὴ | to which he divided the  
 and προσηγορικὴ, which is the | fourth Fountain.

does

does he deliver himself in one of his Orations:  
 " Those wicked Wretches, those Pests of  
 " Society, those Flatterers, who have man-  
 " gled their respective Countries with dif-  
 " honourable Wounds, having first com-  
 " plimented *Philip*, and then *Alexander*  
 " with their Liberties; who measuring Hap-  
 " piness by their Bellies, by the most infam-  
 " ous Pleasures, have overthrown that  
 " State of Independance, and that gene-  
 " rous Maxim of never submitting to any  
 " Master, which our Forefathers considered  
 " as the Rule of their Actions, and in which  
 " they made all their Felicity to center."  
 Here the Anger of the Orator pours, in a  
 Flood of Metaphors, upon the Betrayers of  
 his Country.

'Tis true indeed, that *Aristotle* and *Theo-  
 phrastus* think it would be proper to use some

T 2

Miti-

NOTES.

<sup>p</sup> ΠΡΟΤΕΡΑΙΟΤΕΣ. *Liberta-*  
*tem suam propinantes, hoc*  
*est, χαρίζεσθαι gratis conce-*  
*dentes*: Pearce. The Me-  
 taphor is taken, as the Doc-  
 tor observes, from that anti-  
 ent Custom of Kings drink-  
 ing at Feasts to some parti-

cular Person, and then be-  
 stowing him the Cup.

<sup>c</sup> The like Method is re-  
 commended by *Quintilian*,  
 B. 8. c. 3. in the following  
 Words quoted by *Tollius*:  
*Et si quid periculosus finx-*  
*isse*



Mitigations of bold Metaphors like these;  
 —“As it were”——“as if”——“If I  
 “may express my self in this manner”——  
 “If it be proper to speak more boldly.” Such  
 a Restriction, say they, qualifies whatever is  
 daring. Herein I agree with them, yet must  
 say (as I before observed <sup>d</sup> concerning Figures)  
 that a seasonable and vehement Pathos, and  
 a Nobleness of Sublime are what truly sup-  
 port, and are the best Apologies for a Multi-  
 tude and Boldness of Metaphors. Because  
 it is natural for the Sublime and Pathetic by  
 their Violence and Rapidity, to hurry away,  
 and bear every Thing before them; so that  
 while they necessarily call for daring Expre-  
 ssions as more peculiarly appertaining to them,

## N O T E S.

*isse videbimur, quibusdam re-  
 mediis præmuniendum est,  
 “Ut ita dicam, si liceat di-  
 “cere, quodam modo, per-  
 “mitte mihi sic.” Quod  
 idem etiam in iis, quæ licen-  
 tius translata erunt, prode-  
 rit, quæ non tuto dici possunt:  
 in quæ non falli iudicium no-  
 strum sollicitudine ipsa mani-  
 festum erit: Quæ de re  
 Græcorum illud erit elegantif-*

*simum, quo præcipitur illa  
 τοσπεκλήσσειν τῇ ὑπερβολῇ. sci-  
 licet, præcastigare Hyper-  
 bolam. Of this Caution the  
 following Lines of Ovid. B.  
 1. Metam. are an Example.  
 Hic locus est, quem, si ver-  
 bis audacia detur,  
 Haud timeam magni dix-  
 isse palatia cæli.*

<sup>d</sup> See SECT. 17.

<sup>c</sup> they

they allow the Hearer no Leisure to cavil at the Number of Metaphors, when he himself is inspired with the same Enthusiasm wherewith the Speaker is possessed. I may say moreover that in Common-Place Tracts, and in Description likewise, nothing is so significant as continued and frequent Tropes. Thus the Anatomy of the Human Body is magnificently pictured out by <sup>s</sup> Xenophon, and more divinely still by <sup>h</sup> Plato. "The Head,

NOTES.

To this Purpose Cicero speaks concerning Metaphors Orat. C. 43. Sic minime animadvertetur dilectationis aucupium, & quadrandæ Orationis industria: quæ latebit eo magis, si et verborum, & sententiarum ponderibus utemur. Nam qui audiunt, hæc duo animadvertunt, & jucunda sibi censent, verba dico & sententias, eaq; dum animis admirantes excipiunt, fugit eos, & prætervolat numerus.

Thus Seneca, Epist. c. 8. Quidam ad magnificas voces excitantur, & transeunt in affectum dicentium, alacres vultu & animo: nec aliter concitantur quam solent Phrygii tibicinis sono se-

mirari, & in imperio fertur. Rapit illos, instigatq; rerum pulchritudo, non verborum inanium sonus.

<sup>s</sup> Langbain quotes some Passages from the Place in Xenophon, Ἀπομνη. Socrat. Lib. I. to which he supposes our Author to refer. The Eye-lids are there called folding Doors, which are opened when Occasion requires, and shut in time of Sleep. The Hairs of the Lids are said to be Colanders or belting Sieves which intercept whatever might be injurious to the Eyes, while for a farther Security the Eye-brows are placed over them as Pent-Houses.

<sup>h</sup> In his Timæus.

" he calls, <sup>1</sup> a Citadel; he says, that the  
 " Neck is an *Isthmus*, situated between it  
 " and the Breast; that the Joints thereof are  
 " the Hinges upon which it turns; that  
 " Pleasure is to Men the Bait of Vice;  
 " that the Tongue is the Judge of Taste;  
 " that the Heart is the <sup>k</sup> Knot of the Veins,  
 " the Fountain also of the Blood which is  
 " carried in rapid Streams thro' all Parts of  
 " the Body; that it is situated as a Castle  
 " fortified on all Sides: The Pores he calls  
 " narrow Lanes, and then proceeds to tell  
 " us, that the Gods willing to provide for  
 " the Leaping of the Heart (which is occa-  
 " sioned by the sudden Apprehension of ap-  
 " proaching Evils, or by the rising of the  
 " Choler when it becomes inflamed) have

## NOTES.

<sup>1</sup> Cicero uses the like Su-  
 blime manner of speaking  
*Nat. Deor. lib. 2. c. 56.*  
*Sensus autem interpretis ac*  
*nuntii rerum, in capite, tan-*  
*quam in arce, mirifice ad-*  
*usus necessarios & facti, &*  
*collocati sunt.*

<sup>k</sup> *Avayua*. As it is read  
 by Tollius and Dr. Pearce  
 according to the best Manu-

scripts. *Le Fevre* reads *αυαυα*  
 but understands it in the  
 same Sense with the other.  
*Gab. de Petra* indeed suppo-  
 ses the Word should be *Ναυα*,  
 but, besides his advancing  
 this Conjecture without any  
 Authority from *Plato* or  
 LONGINUS, as *πηνη* follows,  
 it would be Tautology.

" placed



“ placed under it the Lungs of a soft Sub-  
 “ stance, without Blood, and porous as  
 “ a Sponge, in the Nature of a Pillow,  
 “ that, when it swells with Anger, it may  
 “ with greater Safety beat against That  
 “ which will easily yield to its violent Mo-  
 “ tions.

“ The concupiscible Parts he terms the  
 “ Women’s Apartments, the Irascible the  
 “ Men’s; he says the Spleen is the Kitchen of  
 “ the Intrails, and that, when filled with the

NOTES.

<sup>1</sup> Claudian de 4. Consul. Honor. accounts in the same manner for the use of the Lungs.

*Quippe Opifex*

*Iram sanguinei regio sub pectore cordis*

*Protegit imbutam flammis, avidamq; nocendi*

*Præcitemq; sui: Rabie succincta tumescit,*

*Contrahitur tepesacta metu, cumq; omnia secum*

*Duceret, & requiem membris vicina negaret,*

*Invenit Pulmonis opem, madidumq; furenti*

*Præbuit, ut tumidæ ruerent in mollia fibræ.*

<sup>m</sup> *Μάγνητα*. A Word which denotes all Sorts of soft Bodies which are made use of either to break the Force of battering Engines according to *Langbain*, as Wool-packs, &c. or as *Le Fevre* says, to secure the Head or Shoulders from be-

ing hurted by hard and heavy Burdens.

<sup>n</sup> See *Vitruvius*. B. 6. Ch. 10. where he treats of the Disposition of the Grecian Buildings, and the Names of the several Apartments in their Houses.

“ Ex-

“ Excrements of the Liver, it becomes large  
 “ and bleated: He then goes on in the fol-  
 “ lowing manner: The Gods have surroun-  
 “ ded all these Parts with Flesh, which  
 “ serves them as a Safeguard against  
 “ all Injuries from without, and is to the  
 “ Body as a Covering of ° well compacted  
 “ Wool. The Blood, he says, is the Food  
 “ of the Flesh, for the Nourishment of  
 “ which the Gods have drawn Streams to  
 “ every Part, cutting Canals thro’ the  
 “ Whole as thro’ a Garden, that so the Ri-  
 “ vulets of the Veins might flow as it were  
 “ from a perennial Spring thro’ the narrow  
 “ Conduits of the Body. But when Death

## N O T E S.

\* Πλάττω which comes from  
 τλάω, and signifies Wool  
 wrought into a firm Consist-  
 ence, as is that of Felt. This  
 is what Cæsar means by  
*subcoactis*, in the following  
 Passage: *Bell. Civil. B. 3.*  
*Atq; omnes fere milites aut ex*  
*subcoactis, aut ex centonibus,*  
*aut ex coriis, tunicas, aut*  
*segmenta fecerant, quibus te-*  
*la vitarent.* As the Use of  
 those Coverings to the Sol-

diers was the same with that  
 for which *Plato* says the  
 Flesh was intended, viz. to  
 be a Defence &c. as the Soft-  
 ness also, the Pliancy and  
 Consistence of Wool thus  
 wrought do well represent  
 the like Qualities in the  
 Flesh, I chose so far to fol-  
 low the vulgar Reading, in-  
 stead of *πυθνατά* or *τῶν* in  
 Dr. Pearce's Correction.

“ ap-

“ approaches, says he, ‘ the Cords of the  
“ Soul, like those of a Ship, are loosed, and  
“ then she is left to range at Liberty.”

Innumerable Instances of the same Kind follow here: But what we have produced are sufficient to demonstrate, how great figurative Expressions naturally are, and how much Metaphors in particular contribute to the Sublime, and that such Places as are Pathetic and Descriptive for the most Part delight in them.

It is evident however (without my saying any thing of the Matter) that the Use of Tropes, as well as all other Beauties in Writing, are ever too apt to be carried to Excess. On this Account *Plato* himself is not a little censured, as being often thro’ a *Bacchinalian* kind of Fury as it were, hurried into immoderate and harsh Metaphors, and an Allegorical Ostentation. “ Is it not easy to under-

N O T E S.

“ *Cicero in Somn. Scip.*  
makes use, as *Dr. Pearce* ob-  
serves, of a Metaphor no less  
Sublime, and to the same  
Purpose. *Imo vero ii vi-*  
*vunt, qui ex corporum vin-*  
*culis, tanquam ex carcere,*  
*evolaverunt.*

“ *Nam translatio permis-*  
*vendis animis plerumq; &*  
*signandis rebus, ac sub oculos*  
*subjiciendis reperta est.*  
*Quintil. B. 8. c. 6.*

V

“ stand



“ stand, says he, that a City ought to be  
 “ tempered like a Cup? Into which when  
 “ Wine is poured, it at first rages, as being  
 “ of a hot and violent Nature; but when  
 “ chastised by another sober Divinity, and  
 “ agreeably associated therewith, it becomes  
 “ moderate and fit for drinking.” To call,  
 say the Critics, Water “ A sober Divini-  
 ty” and mixing, “ chastising,” suits the  
 Extravagance of some Poet not perfect-  
 ly sober, *rather than the Gravity of a Philo-  
 sopher.*

*Cecilius* having attacked these Defects of  
*Plato*, hath also had the Confidence in his  
 Commentaries on ‘ *Lyfias* to declare him a  
 Writer in all Respects superior to *Plato*, in-  
 fluenced herein by two Passions equally  
 inconsistent with upright Judgment: For  
 loving *Lyfias* better than he loved himself,  
 he yet ‘ hated *Plato* more than he loved *Ly-  
 fias*. But besides these two Principles being  
 actuated also by a Spirit of Opposition, he

## N O T E S.

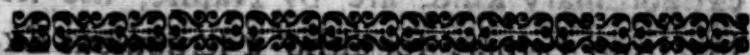
‘ In the 6th Book of his  
 Laws.

‘ See his Character a-  
 mong other Orators in a  
 Note to SECT. 34.

‘ A greater Aggravation  
 of Hatred than this cannot  
 be conceived.

hath

hath advanced several Assertions which are far from being so decisive or allowable as he imagined. For he prefers *Lysias*, as a faultless and pure Writer, to *Plato* as one frequently liable to Exception; in which Position there is not the least Colour or Appearance of Truth.



S E C T. XXXIII.

That a SUBLIMITY in Writing attended with some Faults is preferable to a MEDIOCRITY which hath none.

**B**UT come, let us take it for granted, that there may be a Writer without any Blemish, and perfectly correct: Is it not worth while to examine this Question in general— Which is preferable in Poems, and Prose-Writings, a Greatness amidst some Faults, or a Mediocrity in Things regularly disposed and sound in every Part? And farther,

ther yet, <sup>a</sup> Which ought justly to bear the Prize, those Writings that have the more, or those that have the greater Excellencies. Now these Enquiries have a proper Coherence with the Subject we are treating of, and therefore necessarily demand a fair Decision.

I am very sensible that Sublimities of an extraordinary kind, are by Nature, the least free from Errors; for altho' a scrupulous Exactness which is apt to sink into Meanness, may be observed in little Affairs, yet in Sublimities, as in great Riches, it is impossible that something shall not be overlooked. It cannot indeed be otherwise expected than that low and middle Natures, which never expose themselves to Dangers, nor aspire to any Heights, should for the most part be free from <sup>b</sup> Slips and tread surer than others; <sup>c</sup> Whereas the sublime Genius runs great Hazards merely because he is Sublime. However I do acknowledge in the next Place, that

#### N O T E S.

<sup>a</sup> In order to illustrate this Question he draws a Comparison between *Demosthenes* and *Hyperides* in the following SECTION, the other Question he decides in this.

<sup>b</sup> And when they do slip, *alte cadere non possunt* as *Cicerone* observes, *Orat. c. 28.*

<sup>c</sup> *Pliny* the Younger's Observations to this Purpose in the 26th Epistle of his



that there is a natural Disposition in most

NOTES.

his 9th Book are very excellent; the length therefore of the Quotation will, I believe, be excused: *Dixi de quodam Oratore seculi nostri, recto quidem & sano, sed parum grandi, & ornato, ut opinor, apte: Nihil peccat nisi quod nihil peccat. Debet enim orator erigi, attolli, interdum etiam efferverescere, efferrī, ac sæpe accedere ad præcepta. Nam plerumq; altis & excelsis adjacent abrupta. Tutius per plana, sed humiliter & depressius iter: frequentior currentibus quam reptantibus lapsus. Sed his non labentibus nulla laus; illis nonnulla laus, etiam si labantur. Nam ut quas-*

*dem artus, ita eloquentiam nihil magis, quam ancipitia commendant. Vides qui per funem in summa nituntur, quantos solcant excitare clamores, cum jam jamq; cæsuri videntur. Sunt enim maxime mirabilia, quæ maxime insperata, maxime periculosa, utq; Græci magis exprimunt, ταραχὰς. Ideo nequaquam gubernatoris est virtus, cum placido, & cum turbato mari vebitur: tunc admirante nullo illaudatus, inglorius subit portum: at cum stridunt funes, curvatur arbor, gubernacula gemunt, tunc ille clarus, & diis maris proximus.*

Thus Pegasus, a nearer Way to take  
May boldly deviate from the common Track.  
Great Wits may sometimes gloriously offend,  
And rise to Faults true Critics dare not mend,  
From vulgar Bounds with brave Disorder part,  
And snatch a Grace beyond the Reach of Art,  
Which, without passing thro' the Judgment, gains  
The Heart, and all its End at once attains.  
In Prospects, thus, some Objects please our Eyes,  
Which out of Nature's common Order rise,  
The shapeless Rock, or hanging Precipice.

POPE's *Essay on Criticism*.  
Peo-

People to judge of all human Performances rather by the worst Parts in them, and that ' the Remembrance of their Faults remains indelible, while that of their Beauties soon passes away.' But for my own Part, tho' I my self have observed not a few Faults in *Homer* and other Writers of the first Class, and am as little pleased with them as any Man, (which yet are not so much voluntary Faults, as Oversights thro' Neglect, proceeding rashly, inconsiderately, and by Accident from a Vastness of Genius) \* I think nevertheless, that their superior Excellencies, tho' there be not an Equality preserved in every Part, should yet by publick Suffrage bear away the Crown, and, if for no one

## N O T E S.

\* The same Reflection is made by *Horace*, Ep. 1. B. 2.

*Disceit enim citius, meminitq; libentius illud  
Quod quis deridet, quam quod probat & veneratur.*

\* Such is that candid Manner of judging which we meet with in the *Roman Critic*, where he says,

*Verum ubi plura nitent in carmine, non ego paucis  
Offendar maculis, quas aut incuria fudit,  
Aut humana parum cavit natura——*

thing

thing else, on Account of the Sublime it self.

Now because *Apollonius* the Writer of the *Argonautics*, is as faultless as *Theocritus* in his *Bucolics*, (wherein he hath succeeded most happily, except in a few Places where the Subject was foreign to Pastoral,) would you therefore chuse to be *Apollonius* rather than *Homer*? What farther shall we say? Is *Eratosphenes* in his *Erigone* (a little Poem indeed not liable to the least Censure) a greater Poet than *Archilochus*, because the latter Forces in many Things without Order, and that thro' the impetuous Sallies of a divine Spirit, which it was difficult for him to command? What? Would you in *Lyrics* chuse to be *Bacchylides* rather than *Pin-*

NOTES.

<sup>f</sup> See the *Guardian*, No. 22, 23, 28, 30, 32.

<sup>g</sup> He was the Disciple of *Callimachus* and Keeper of the *Ptolomæan* Library, in which Office he was succeeded by *Apollonius* above mentioned, who was also the Disciple of *Callimachus*.

<sup>h</sup> See SECT. 10. and 13.

<sup>i</sup> He was born in the Island *Cea*. *Julian*, the Emperor as Dr. *Pearce* observes,

was so highly delighted with his Verses, that from them he is said to have drawn the Precepts of living: And so far doth *Hiero* of *Syracuse* differ in Opinion from our Author that he even prefers them to those of *Pin-*  
*dar*. I believe however, that we may safely rely on the Judgment of *Longinus* in this Matter.

*dar?*



dar? Or in Tragedy, *Ion* of *Chios* rather than *Sophocles*? Since They indeed have made no false Steps, their Writings being finished throughout with Politeness and Elegance; but as for *Pindar* and *Sophocles*, in the midst of their most violent Transports, while they are blazing as it were up to Heaven, and setting all things on Fire, their Flames are sometimes suddenly extinguished, and they unhappily fall. Yet surely there is no Man in his Senses would set the same Value upon all the Works of *Ion* put together, as upon the single Play of *Ædipus*.

## N O T E S.

\* Of him *Quintilian* gives the following Character, *Instit. Orat. B. 10. c. 1.* *Novem Lyricorum longè Pindarus Princeps, Spiritus magnificentiâ, sententiis, figuris, beatissimâ rerum verborumq; copiâ, & velut quodam eloquentiæ flumine: propter quæ Horatius, eum*

*merito credidit nemini imitabilem.*

<sup>1</sup> A *Dithyrambic* Poet, who, besides Odes, is said to have writ forty Plays. He was called *Ἀϊός ἄσπρ*, *Sydus Eoum*, because he dyed as he was writing an Ode which began thus,

*Ἀϊὸν ἀσπρόταυ ἄσπρα μένομεν,  
Ἀεὶς λευκὴ πτέρυγι προδρομον.*

<sup>m</sup> *OEdipus Tyrannus* the most celebrated of all the Greek Tragedies.

S E C T. XXXIV.

A Comparifon between DEMO-  
STHENES and HYPERIDES.

BUT if the Perfections of a Work were  
to be judg'd of by their Number, and  
not their Greatnefs, then indeed would  
*Hyperides* upon the Whole excel *De-*  
mofthenes.

N O T E S.

I have here followed  
Dr. *Pearce's* Reading of  
μη τῷ μεγέθει instead of μη τῷ  
ἀλγεῖ, which I take to be  
juft, as it agrees with the  
Distinction made in the pre-  
ceding Section, πότερον ποτε  
αἱ πλείους ἀρεταὶ τοῦ πρώτου ἢ τοῦ  
δευτέρου ἢ αἱ μείζους; and again in  
the following Section, οὐ  
γὰρ μεγέθει ἀρετῶν ἀλλὰ καὶ τῷ  
πλῑθει. Besides, it cannot  
be fuppofed, that the Beau-  
ties attributed to *Hyperides*,  
were not true and real,  
therefore the Oppofition, as  
the Words ftand in the vul-  
gar Editions, is improper.  
*Hyperides* was one of  
the ten famous Orators, who  
flourifhed at the fame time

in *Athens*. *Quintilian* has  
drawn five of their Charac-  
ters with fuch beautiful Con-  
trafts, and mafterly Strokes,  
that I am perfuaded fo fine a  
Piece will not only be en-  
tertaining, but likewise ufe-  
ful in this Place, as it may  
illustrate feveral Paflages in  
this Section, and other Parts  
of *LONGINUS*; where any  
of thefe Orators happen to  
be mentioned: " Here fol-  
" lows a great Band of O-  
" rators, fince one Age pro-  
" duced at *Athens* no lefs  
" than ten together, of  
" whom *Demosthenes* was  
" by far the Chief; and  
" was almoft the Law of  
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" than ten together, of  
" whom *Demosthenes* was  
" by far the Chief; and  
" was almoft the Law of  
" Speak-

*mosthenes*. For of the Two, *Hyperides* is the more harmonious, hath the greater Variety of

NOTES.

“ Speaking: In him so  
 “ great was the Force, so  
 “ dense were all Things,  
 “ so intensely nervous, so  
 “ far from being idle in the  
 “ least Particular, such was  
 “ his Manner of speaking,  
 “ that in him you can meet  
 “ with nothing that is ei-  
 “ ther deficient or redun-  
 “ dant. *Æschines* was more  
 “ full and more diffused,  
 “ and had the Appearance  
 “ of being more grand, as  
 “ he was less compact; so  
 “ that although he had more  
 “ of Flesh, yet had he less  
 “ of Sinews. *Hyperides*  
 “ was particularly sweet  
 “ and acute; but more  
 “ equal, not to say more  
 “ useful to the lesser kind  
 “ of Causes. *Lysias* was  
 “ elder than these, who had  
 “ a Fineness of Texture  
 “ and Elegance in his Wri-  
 “ tings, and than whom  
 “ you could desire nothing  
 “ more perfect, if to teach  
 “ others were enough for an  
 “ Orator: There is no-  
 “ thing in him but what is  
 “ pertinent, nothing far-  
 “ fetched; nevertheless he  
 “ bears a nearer Resem-  
 “ blance to a pure Foun-  
 “ tain than a large River.  
 “ *Isocrates*, whose Talent  
 “ lay in a different way of  
 “ speaking, being neat and  
 “ delicate, and better a-  
 “ dapted to the *Palæstra*,  
 “ than real Engagements,  
 “ closely pursued all the  
 “ Beauties of Diction; and  
 “ this was natural to be ex-  
 “ pected; as he laid himself  
 “ out more for Lectures in  
 “ the School, than Plead-  
 “ ings at the Bar: He was  
 “ easy in Invention, studi-  
 “ ous of Decorum, and so  
 “ accurate in Composition,  
 “ that he is censured for his  
 “ too great Nicety. As to  
 “ the rest, they were far  
 “ from being inconsiderable  
 “ Men.” *Cicero* in his  
 “ Treatise of an Orator, with  
 “ a Conciseness uncommon in  
 “ his Writings, gives us these  
 “ five Characters in Minia-  
 “ ture: *Suavitatē* *Isocrates*,  
 “ *subtilitatem* *Lysias*, *acumen*  
 “ *Hyperides*, *sonitum* *Æschin-*  
 “ *es*, *vim* *Demosthenes* ha-  
 “ buit.

Beau-

Beauties, and is almost in every Thing : the next to the Highest, like a Man expert in the five Exercises, who is out-done by the chief Masters in each, but exceeds the common Rate of Performers in all : For *Hyperides*,  
to

NOTES.

\* *ὑπάρχω*. Sub-*summus*,  
“ but just below the high-  
“ est,” or as it might be  
properly expressed in Latin,  
*Tantum non summus*. I am  
surprized that Mr. *Boileau*  
overlooked this obvious  
Meaning of *ὑπάρχω*, since  
upon it the following Com-  
parison of *Hyperides* to a  
*Pentathlus* properly depends.  
His Words are, *qu’il possède*  
*presques toutes en un degré*  
*éminent*, thus translated by  
Mr. *Wells*, “ All which,  
“ almost, he possesses in an  
“ eminent Degree.” *Pla-*  
*to*, in his Dialogue of *the*  
*Lovers*, makes use of the  
following Expressions, as  
explanatory of each other,  
*πανταθλον, καὶ ὑπάκρου, δεύτερα δ’*  
*ἔχοντα παντῶν τον Φιλόσ Φον.*

<sup>d</sup> *ἰδιωτῶν*. *Tollius*, Mr. *Le*  
*Fevre*, and Dr. *Pearce* by  
*ἰδιωτῶν* understand “ Anta-  
“ gonists of his own Kind,”  
or as Mr. *Dacier*, who is of  
the same Opinion, more ful-

ly expresses it, “ Such as  
“ practised the five Exerci-  
“ ses as well as himself.”  
For which Meaning *Le*  
*Fevre* refers to a Passage  
in *Plato’s* Dialogue of the  
*Lovers*, (quoted by Dr.  
*Pearce*) from whence, as I  
humbly conceive, it was ve-  
ry difficult for him to col-  
lect it. That the true Sig-  
nification of *ἰδιώτης* is, “ A  
“ private Man, or, One of  
“ the common People.” We  
have not only the Authority  
of *Demosthenes* and *Lucian*,  
but of *LONGINUS*, in that  
Section where he speaks of  
*ἰδιωτισμῶς* (*verbum vulgare*,  
as Dr. *Pearce* himself ren-  
ders it.)

I do allow indeed, that  
*ἰδιος* from whence *ἰδιώτης*  
comes, signifies not only  
*privatus*, but also *pro-*  
*prius*, (in which Sense, I  
suppose, the above Critics  
understood it.) But both  
these Significations may be  
recon-



to an Imitation of all the Perfections of *Demosthenes* (except that of Composition) hath copiously added the Beauties and Graces of *Lysias*; He grows soft, and unbends, where

## N O T E S.

reconciled and made one. The private or vulgar Man is *proprii* or *sui Juris*, his own Master, because not concerned in any publick Services to the State, and therefore at perfect Liberty to dispose of himself and his Time, as he thinks convenient. This I take to be the true original Sense of *ἰδιώτης*. But farther, if by *ἰδιωτῶν* we are not to understand the common Rate of Performers in every Exercise throughout the whole (without any Distinction whether they professed the five together or not) how would the Character of the *πρωταθλος* here introduced, answer fully to *ὑπαρκτος*, “but “just below the highest” which implies a Superiority over all the rest, viz. all the Middle-rate and vulgar Performers, even in their own particular Professions?

The five Exercises, were throwing the Coit, Running, Leaping, Darting, and Wrestling.

Μαλακίζεται, ἀφελείας ἐνθα  
ἀρῶν. Herein consists the

Reason of the following Opposition between *Demosthenes* and *Hyperides*. He says not every thing like *Demosthenes* in a set Order and with the same Intensity, for he grows soft and unbends, where Simplicity is requisite. I cannot possibly comprehend Mr. *Boileau*'s Meaning in the Translation he gives of these Words, “*Il scait addoucir, ou il faut, la rudesse & la simplicité du discours*,” thus rendered by Mr. *Wells*, “He knows “how to refine and soften, “where 'tis proper, the “Rudeness and Simplicity “of Discourse.” It is somewhat difficult to conjecture what Discourse he means—the Orator's own, or Discourse in general. But this Particular need not be insisted on, since the Whole is nothing to the Purpose. The true Meaning of these Words, if they want any farther Illustration, will be fully determined by what follows.

Sim-

Simplicity is requisite, and says not every Thing like *Demosthenes*, in a set Order, and with the same Intenfeness; and then in his Description of Manners, there is a delicious Sweetness, a Sweetness so elegantly tempered as never to cloy: In him we meet with innumerable Urbanities, a Fineness of Ridicule for publick Pleadings, a generous Gaiety, a

NOTES.

\* LONGINUS seems to dwell with a kind of Fondness, upon this Part of *Hyperides's* Character, τὸ τε ἰσχυρὸν ἔχει μετὰ γλυκύτητος ἡδὺ, λεπτῶς ἐφιδιδύσκον. There is a Place in *Dionysius of Halicarnassus*, where he speaks of the λεῖς ἀτὴ καὶ ἀφελὴς tenuis & simplex *Dictio*, which will serve to illustrate this Passage and the foregoing, viz. Μαλακίζονται, ἀφελείας ἔνθα χρῆ. That Critic after observing, that *Lysias* (whose Beauties and Graces *Hyperides* imitated) was the Person who brought this manner of Writing to Perfection, proceeds thus, "The same Proportion which the lowest Note in Music bears to the high-

est, the Diction of *Lysias* bears to that of *Thucydides*: The One strikes with Violence, the Other sweetens: By the One the Soul is hard strained and drawn to a strong Tone, the Other softens and unbends it: That is adapted to express the Passions, This to describe the Manners."

\* ΜΥΚΤΗΡ ΠΟΛΙΤΙΚΩΤΑΤΟΣ *Nasus maxime forensis*, as Dr. Pearce renders it. In this Sense of ΜΥΚΤΗΡ we understand the following Expressions in *Latin*, *Emunctæ naris, minus aptus acutis naribus, naso suspendis adunco.* ΜΥΚΤΗΡΙΣΜΟΣ, is defined by *Quintilian*, *Simulatus, sed non latens derisus.*

h masterly

masterly Skill in the Use of Ironies, <sup>1</sup> Raillery, like that of the *Attics*, not harsh, nor far-fetched, but close and pertinent to the Subject, a dexterous Way of <sup>2</sup> eluding the Objections of an Adversary by double Constructions, a great deal of Comic Wit, <sup>3</sup> Jests pointed and well-aimed, and in a Word inimitable

## NOTES.

<sup>1</sup> Εὐπαιδείαν. Such Skill and Easiness as they who are Masters of the Exercises of the *Palæstra*, shew in their Performances.

<sup>2</sup> As κατὰ τοὺς Ἀττικοὺς, is to be referred not to ἀμυσσά or ἀμυσσά singly, but to οὐκ ἀμυσσά & οὐκ ἀναγωγὰ, the Sense according to the Order in which the Words stand, is this, “Raillery, not harsh nor far-fetched, according to the Manner of the *Attics*, whose Raillery was not harsh, &c.” There is no Reason therefore to suppose with Mr. *Boileau*, that by Ἀττικὸς ἱμνιστὴς are meant the false Imitators of the *Attic* Style: *Ses Railleries ne sont point froides, ni recherchées, comme celles de ces faux Imitateur du Stile Attique*, rendered thus by Mr. *Welford*, “His Raillery is not cold

“and far-fetched, like that of the false Imitators of the *Attic* Style.” Where by the by, *froides* or *cold*, is no Translation of ἀμυσσά.

<sup>3</sup> Διασυρμός. It comes from διασύρω *distrāho*, and is the drawing, as it were, asunder an Expression into two opposite Significations, whereby taking the Meaning of an Adversary in a different manner from what he intended, we elude the Force of his Objections, and turn them into Ridicule, by enlarging upon the most disadvantageous Circumstances in which the Matter can be represented; hence in SECT. 38. of Dr. *Pearce's* Edition) Διασυρμός is called τὰ ἐν ὁρίτοις ἀνέκδοτα.

<sup>4</sup> Μετὰ τὰ διὰ τὸν ἐν τῷ κέντρῳ. Mr. *Boileau* renders these Words in the following Man-



imitable Gracefulness diffused thro' all these. He was formed by Nature to move Pity, he is extensive in fabulous Narrations, and of so<sup>m</sup> flowing a Vein that his Flexibility for Digressions is most easy and happy; thus, for Instance, hath he composed his Fables of *Latona* in a Poetical Way, and his Funeral Oration with so much Pomp, that I know

N O T E S.

Manner, *Est tout plein de jeux & de certaines pointes d'Esprit, qui frappent toujours où il vise*—thus translated by Mr. *Welfted*, “And is ever full of Jest and certain Points of Wit, that never fail to strike.” I do confess that Mr. *Welfted* has not here done Justice to his Author, for he omits a material Part, viz. *Où il vise*, “where he aims:” But still there remains an Objection against Mr. *Boileau*, in relation to *Pointes d'Esprit*, for there is some Distinction to be made between Wit pointed (which I take to be the Thing here meant) and Points of Wit, which are usually reckoned Faults in Writing.

<sup>m</sup> *Εν ὅπῳ πνεύματι διακρίνεται ἔτι συναισθητικῶς ἀνθρώπος.* There is

something extremely beautiful and significant in *σῆμα πνεύματος*—a Spirit, whose smooth and easy Digressions we may compare to the Turnings and Windings of a gentle River. Mr. *Boileau* has taken no Notice at all of this fine Expression, for I can't believe that he designed for a Translation thereof, *Il reprend haleine, où il veut*, “He takes Breath when he has a Mind.” The whole Passage runs thus, *Il a une flexibilité admirable pour les Digressions, il se détourne, il reprend haleine où il veut.* Thus by Mr. *Welfted*, “he has a wonderful Flexibility for Digressions, he winds himself about, and takes Breath when he has a Mind.”

not

not whether any other hath equalled him in that Particular. But, as for *Demosthenes*, he was not happy in describing the Manners, he is not diffusive, and least of all flexible or pompous, and is for the most Part destitute of all the Things now spoken of: Where he endeavours at any Time to be pleasant and facetious, his Jest is not so much laughed at, as Himself; and the more he strives to approach Humour, the farther is he from it: So that if he had attempted that <sup>a</sup> little Oration on *Phryne* or *Athenogenes*, he would have rendered *Hyperides* the more conspicuous. But as the Beauties of *Hyperides*, tho' very numerous, have nothing in them of

## N O T E S.

<sup>a</sup> Φρυνης (erroneously Φρυγίης) ἡ Ἀθηνόγενος λογιδικῶν This whole Passage is omitted by Mr. Boileau. *Phryne* and *Athenogenes* were Clients of *Hyperides*, whom he defended in two elegant Orations. The former was an Harlot of such exquisite Shape and Beauty, that there were Statues of *Venus* throughout all *Greece* copied after her. The Author's Meaning is this: Had *Demosthenes* attempted such Orations as these, which required Gaity and Elegance, not Vehemence and Grandeur, he would have given *Hyperides* an Opportunity of shewing how much he excelled him in these Subjects, as being particularly accommodated to his Genius. This answers to what *Quintilian* observes of *Hyperides*, "that he was more equal, not to say more useful, to the lesser kind of Causes."

the

the SUBLIME, as they shew a Man to be sober at Heart, are languid, and leave the Hearer undisturbed (for there is no Man astonished by reading *Hyperides*;) as on the contrary, *Demosthenes* had on the one hand a Genius naturally Great and Sublime wrought up by a strong Tension to the highest Degree of Excellence with all the Advantages of animated Passions, Fertility, Presence of Mind, Rapidity; and on the other hand, That which is his chief and distinguishing Perfection, a noble Vehemence, and a Power of speaking

Y

in-

NOTES.

\* *Καὶ δὲ ὑψόφωνος*. One that feels nothing of that noble Fury and divine Enthufiasm, which possesses the Souls of Sublime Poets and Orators, and of which we may form an Idea by the Rapture of *Horace*,

*Evæ recenti mens trepidat metu,*

*Plenoq; Bacchi pectore turbidum*

*Lætatur*: And again,

*Quo me, Bacche, rapis Plenum tui?*

Whether *Un Orateur* *toù-jours à jeun*, may not have a particular Signification an-

nexed to it in the *French*, I shall not pretend to dispute with *Mr. Boileau*, who was so great a Master of his own Language; but as it appears in the *English* of *Mr. Welsted*, "The Orator ever hungry," I may venture to affirm, that it by no means answers to the Original.

† *Δεινότης*. What a complicated Force there is in this Word, we learn from *Dionysius Halicarn.* in his Observations on the History of *Thucydides*; where he gives us to understand, that Sublimity, Gracefulness, Dig-



inaccessible to all others—As *Demosthenes*, I say, hath drawn together and collected all these in himself, as so many Gifts sent from the Gods, (for it is profane to call them human) Hence hath he overcome all Men in the Talents he is possessed of, and to make Amendments for those he hath not, strikes down as it were, with his Thunderings and his Lightnings, all Orators since the World began, And indeed it were more easy for a Man with open Eyes to face the Thunderbolts launched from Heaven, than not be moved by

## NOTES.

Dignity, Magnificence, Intensity, Gravity, a *Pathos* rousing the Soul, and a strong and vigorous Spirit, must all concur to produce what is called *δυνάτης*. This was the Character of *Demosthenes* in so eminent a Degree, that the same *Dionysius* has wrote a particular Treatise, Intituled, *περὶ τῆς*  
*Δημοσθένους δυνάτης*.  
*ἢ αὐτοφθάλμῳ τοῖς ἰσχυροῖς ἐν αὐτῷ πάθεσιν. Quam rectis oculis intueri crebros ejus affectus*, as it is rendered by Dr. Pearce. But Passions not being properly the Objects of Sight, such a literal

Translation as this cannot be indulged in *English*, which is incapable of admitting several of those bold Metaphors which are familiar to the *Greek* Language. The Meaning of the Passage is this “ To shew by the Fix-  
 “ edness and Composure of  
 “ his Looks, that he is not  
 “ affected by this Orator’s  
 “ Passions, who (as it is  
 “ said of him in the pre-  
 “ ceding Sentence) *κατα-  
 ἐρῶντα ἃ καταφίγει, &c.*”  
 Now the Force and Beauty of *αὐτοφθάλμῳ*, applied to the Passions of *Demosthenes*, consist in its answering to

by the Violence of his Passions crowding upon one another.

S E C T. XXXV.

Reflections on PLATO and LY-  
SIA S resumed.

**B**UT as to *Plato*, there is another Dis-  
tinction to be made (as I have observ-  
ed) between him and *Lyfias*. For *Lyfias* is  
not only excelled in the Greatness, but like-  
wise in the Multitude of shining Passages;  
and farther yet, he abounds more in Faults  
than he is exceeded in Virtues.

N O T E S.

παράγει δὲ τὸ αὐτὸ καὶ δὴ καὶ, in  
this same Sentence; and as  
it is on Account of his Pas-  
sions that *Demosthenes* is said  
to Thunder and Lighten,  
the Metaphor is as just as it  
is daring; it being natural  
for Men to turn away their  
Eyes, or shut them against  
terrifying Objects, and such  
as overpower them by the

Intenseness of their Lustre  
and Heat.

We find the same Expres-  
sion used in a very Sublime  
Manner by a sacred Classic;  
*Acts* xxvii. 15. *Ὑναρτασθέντος*  
*δε τοῦ πλοῦς, καὶ μὴ δυναμένου αὐτοῦ*  
*φθαλεῖν τῷ ὄντι.*— Not able  
to look the Storm, as it  
were, in the Face.

Y 2,

What

What now can we think was in the View of those God-like Men, when aiming only at the greatest Things in Writing, they neglected a minute Accuracy thro' every Part? Among other things we may suppose this particularly. They considered that Nature hath not designed Man for a low and ignoble Animal, but having sent us into Life and this World, as into some vast Amphitheatre, to be not only Spectators of all that passed, but Champions also ambitious of Glory, she quickly implanted in our Souls

## N O T E S.

\* Mr. Addison (*Spectat.* Vol. 6. No. 413.) accounts for this noble Principle in the following Manner.  
 " One of the final Causes  
 " of our Delight in any  
 " Thing that is Great, may  
 " be this. The supreme  
 " Author of our Being has  
 " so formed the Soul of  
 " Man, that nothing but  
 " Himself can be its last,  
 " adequate and proper  
 " Happiness. Because there-  
 " fore a great Part of our  
 " Happiness must arise  
 " from the Contemplation  
 " of his Being, that he  
 " might give our Souls a  
 " just Relish of such a Con-  
 " templation, he has made

" them naturally delight in  
 " the Apprehension of what  
 " is Great or Unlimited.  
 " Our Admiration which  
 " is a very pleasing Motion  
 " of the Mind immediate-  
 " ly rises at the Considera-  
 " tion of any Object that  
 " takes up a great deal of  
 " Room in the Fancy, and  
 " by Consequence will im-  
 " prove into the highest  
 " Pitch of Astonishment  
 " and Devotion, when we  
 " contemplate His Nature  
 " that is neither circum-  
 " scribed by Time or Place,  
 " nor to be comprehended  
 " by the largest Capacity of  
 " a created Being."

*Vide also the Measures of  
 Imagination B. 1. 170.*



an invincible Passion for all that is Great, and whatever is the more Divine with respect to us. For this Reason it is, that not even the whole Universe suffices for the Contemplations, and Projections of the human Soul, and that our Thoughts sometimes fly beyond the Boundaries, which encircle the World. And indeed whoever observes, in taking a Survey of every thing which happens throughout the Compass of this Life, that whatever is Great constantly prevails over that which is only Beautiful and Elegant, will soon discover for what Ends we were born. Prompted thus by a natural Impulse, we do not admire small Rivulets, although they be transparent and useful: But the *Rhine*, or the *Nile*, or the *Danube*, or, what exceeds all, the vast Ocean fills us with Amazement. Nor do we express so much Wonder at the Sight of a little Fire,

NOTES.

<sup>b</sup> I here follow the Reading of *Tollius*, ὅσον πλέον ἔχει τὸ περιττόν ἐν πᾶσι καὶ τὸ μέγα τῷ καλῷ, which Distinction between μέγα and καλόν entirely answers to the following Reflections of our Au-

thor. See the abovementioned Paper in the *Spectator*, where Mr. *Addison* makes what is Great, Uncommon, or Beautiful the three Sources of the Pleasures of the Imagination.

which

which we our selves have lighted up, because it continues to burn clear, as in beholding those of Heaven, tho' sometimes eclipsed; nor do we think such a Flame however Bright so worthy of Admiration as the Furnaces of *Ætna*, whose Jaws throw up Rocks and Mountains of Earth, torn from its Entrails, sometimes pouring forth whole Rivers of these melted together, and sometimes only of pure Fire. Upon the Whole, it may be observed, that whatever things are for common Use, and intended to supply the Necessities of Life, have nothing extraordinary in their Appearance, as being easy to be come at, and consequently familiar to us; whereas whatever exceeds our Expectation is always attended with Wonder.

## NOTES.

\* See the *Æneid*. B. 3. v. 571. posed by the Critics to be taken from some ancient Author.  
 † This Description is sup-

S E C T.

S E C T. XXXVI.

That in the Works of ART, such as SCULPTURE, &c. Accuracy and Elegance are admired, but in the Works of Nature Greatness.

NOW as to those who have shewn a Sublimity of Genius in their Writings (in whom however Greatness is not abstracted from what is useful and profitable) it must be here considered, that although such illustrious Men are very far from an absolute Perfection, yet are they all above the common Lot of Mortals. Other Qualities prove those, by whom they are possessed, to be Men, but the Sublime raiseth us almost to the Dignity of Gods. That indeed which is free from Faults is only not blamed, but what is Great is also admired. Is there any Need then to add to what hath been already advanced, That each of these Men often redeems his Character, and atones for all his Errors, by one Sublimity, one shining Thought. Nay, what is more, if one were



were to pick out all the Faults in *Homer*, and *Demosthenes*, and *Plato*, and collect them into one Heap, they would be found to bear not the least Proportion, not that of a thousandth Part to the noble things every where delivered by those Heroes. Wherefore every Age and every Race of Men, who could not submit their Reason to Envy, have freely conferred upon them the Crowns of Victory, which they have to this Day worn unrivalled, and which they are likely still to wear,

*As long as Trees shall grow and Rivers glide.*

But if it should be objected that an ill-shaped *Colossus* is not preferable to the armed Youth of Polycletus, it would be easy to return this Answer among many others—That in the Works of Art we admire that which is most accurate, but in those of Nature that which is Great. Now it is from Nature that Man hath the Faculty of Discourse: And therefore while in the Sta-

#### N O T E S.

This curious Statue was called by all succeeding Artists their Canon or Rule, as we are informed by *Pliny*. B. 34. Ch. 8.

tues of Men we desire only the likeness of Men; in Oratory, as I have before observed, we expect somewhat that shall exceed Things meerly Human.

However (to repeat the Precept I delivered in the beginning of this Treatise) as Freedom from Fault is owing to the Correction of Art, while that which excels in a noble Elevation, tho' not always supported at an equal Height, proceeds from a Greatness of Genius, it would be prudent upon all Occasions to call in Art to the Assistance of Nature; for it may be that thus Perfection shall arise from the mutual Co-operation of both. So much was proper to be said for the Decision of the Questions proposed; yet is every Man left at Liberty to enjoy those Notions which please himself.

S E C T. XXXVII.

OF COMPARISONS and SIMILITUDES.

WE are next to observe, (for it is time to return to the Order of our Subject) that Comparisons and Similitudes have  
Z a near

a near Affinity to Metaphors, differing from them in this Respect only \* \* \* \* That whereas a Metaphor is expressed in a single Word directly applied to something which it doth not Originally or properly signifie, Comparisons and Similitudes are used to Illustrate the Matter treated of, either by the <sup>a</sup> Analogy of several Parallel Circumstances, or by some <sup>b</sup> Image <sup>c</sup> concisely expressed, but always introduced by a conjunctive Particle.

## N O T E S.

<sup>a</sup> What our Author calls Παρεβολή, or Comparison is by Quintilian, Inst. Or. l. 6. c. 11. described thus Παρεβολή, quam Cicero Collationem vocat, longius res, quæ comparentur, repetere Solet. He then produces an Example thereof from the Oration for Murena: Quod si e portu Solventibus ii, qui jam in portum ex alto invehuntur, præcipere summo studio solent & tempestatum rationem, & prædonum, & locorum; quod natura fert, ut iis faveamus, qui eadem pericula quibus nos perfundi sumus, ingrediantur: quo tandem me animo esse oportet, prope jam ex magna jactatione terram videntem, in hunc, cui vi-

deo maximas tempestates reipublicæ esse subeundas.

<sup>b</sup> Εἰκων, which we call a Similitude or Simile is by the Latins rendered Imago; thus Horace, Hac ego si compellar imagine cuncta resigno.

<sup>c</sup> Thus Quintillian in the Place above quoted; Εἰκων vero est brevior quædam Comparatio, utraq; tum παρεβολή tum εἰκων a Metaphora eo differt, quod illæ pluribus verbis, hæc uno solo continetur. He then quotes the Distinction made by Aristotle Rhet. l. 3. c. 4. cum. Poeta dicit, de Achille, ὥς δὲ λέων ἐπόρουσα, est. εἰκών, cum vero dicit λέων ἐπόρουσα, est Metaphora.



S E C T. XXXVIII.

Of HYPERBOLES.

**H**YPERBOLES are very apt to run into Extravagance, of which Nature is the following: “<sup>a</sup> If you do not carry “ your Brains in your Heels.” We are therefore cautiously to consider how far, a Thing may be allowed to transgress it's Bounds. For the pursuing of Matters too great a length destroys the Hyperbole, and Things thus overstretched become relaxed, often producing by these Means contrary effects to what were intended. Thus hath *Isocrates*, I know not how, been Guilty of somewhat very Puerile, thro' a fond Ambition of saying all Things in an extraordinary Manner. The Subject of his Panegyric is, That the *Athenian* State had exceeded the *Lacedemonian* in services to *Greece*: “ Now in “ the very<sup>b</sup> opening of his Oration, he de-

N O T E S.

<sup>a</sup> This Hyperbole is quoted from the Oration on *Halonesus*, attributed vulgarly to *Demosthenes* but by the best Criticks to *Hegesippus*, his Colleague. of this Panegyricical Oration of *Isocrates*, which was the most celebrated of all his Performances, but that they are Part of the Preamble or Exordium thereof.

<sup>b</sup> *Longinus* does not mean that these are the first words

“livers himself thus: Since the Power of  
 “Eloquence is such, that the Orator is able  
 “to extenuate great Things and amplifie  
 “those that are small, to expresse old Things  
 “in a new Manner, and give an air of An-  
 “tiquity to such as are new.”——And is  
 it thus, O *Socrates*, says one, that you are  
 going to turn all Things upside down be-  
 tween the *Lacedæmonians* and *Athenians*?  
 For in effect that Encomium of his upon  
 Eloquence was a kind of advice and warn-  
 ing to his Hearers, not to believe one Word  
 he was about to say. Consider then whe-  
 ther those Hyperboles are not best (as we be-  
 fore said of Figures) which do not appear to be  
 Hyperboles. This happens when they are  
 pronounced thro’ extraordinary Passion along  
 with some great Circumstance. Such hath  
 been the Management of *Thucydides* in  
 speaking of those Men who were Slain in  
*Sicily*. “For the *Syracusans*, says he, fall-  
 “ing upon them made the greatest Slaughter

## N O T E S.

\* Tum est Hyperbole vir-  
 tus, quum res ipsa, de qua  
 loquendum est, naturalem  
 modum excessit. Concedi-  
 tur enim amplius dicere,  
 quia dici, quantum est, non

potest; meliusq; ultra, quam  
 citra, stat Oratio. *Quintil.*  
 l. 8.

<sup>d</sup> L. 7. Pag. 466. Edit.  
 Oxon.

“ of

“ of them who were in the River; and the  
 “ Water was also of a sudden distained with  
 “ Gore: Yet distained as it was with Gore  
 “ and Mud, it was drank, nay, many  
 “ fought to drink it.” That Gore and Mud  
 should be drank, and even fought for, is  
 rendered credible by that Greatness of Con-  
 cern wherewith such Distress must effect the  
 Mind, as also by the Circumstance of the  
 Action itself. Such is that also of *Herodo-*  
*tus* concerning those Men who fell at *Ther-*  
*mopylae*: “ Here, says he, the *Barbarians*  
 “ buried under their Arrows those, who  
 “ were still defending themselves with their  
 “ Swords (as many as had Swords) and with  
 “ their Hands and their Teeth.” What an  
 Hyperbole is this, for People to Fight with  
 their Teeth against armed Men? And what  
 will you say of their being buried under Ar-  
 rows? Yet do neither of these shock our  
 Belief; in as much as the Fact does not seem  
 to be introduced for the sake of the Hyperbole,  
 but the Hyperbole to arise naturally from the  
 Fact. For (not to depart from what I observed  
 before) Actions full of Fury, that approach near  
 to Madness; and all sudden Passions of the  
 Mind expiate and qualify any boldness of  
 Expression. Hence it is that several things



in Comedy also, tho' of themselves utterly incredible, are yet received as credible on account of the Ridicule which they contain, as here, "He possessed a Field of less extent than a Laconic Epistle." For Laughter is a Passion arising from something that gives us Pleasure. We may farther observe that Hyperboles are used not only to amplify, but also to extenuate, the Intention in both Cases being the same; and therefore the *Diafyrme* may be called an Exaggeration as it were of something little and mean.

## S E C T. XXXIX.

## Of COMPOSITION.

THE fifth of those Parts which we proposed in the Beginning as perfective of the *Sublime* remains yet to be spoken to,

## N O T E S.

\* Of the same kind is that Epigram of *Cicero* taken notice of by *Quintilian* B. 8. Inft. Or.

Fundum Varro vocat, quem possum mittere fundâ;  
Ni tamen exciderit, quâ cava funda patet.

' That is to make Things Things mean, more mean  
great appear more great, and and ridiculous.

my

my worthiest Friend, and this is a due Arrangement of Words. But as we have delivered in two Treatises whatever occurred worthy of Observation on this Head, let us add to the present Subject but what is just necessary, *viz.* That Harmony hath not only a natural Efficacy to persuade and delight but is also wonderfully <sup>a</sup> Instrumental <sup>b</sup> (where Liberty is enjoy'd) to the inspiring of Men with the noblest Passions. For doth not the Flute effect the Hearers with various Emotions filling them with a kind of Ecstasy, which carries them as it were beyond themselves? And doth not the set Motion of it's <sup>c</sup> Numbers oblige the Soul to move along with it in measure and Adapt itself to the Tune, even tho' the Hearer be unskilled in Musick? Do not the Sounds also of the Harp, &c.

NOTES.

<sup>a</sup> By *ὁρμαίνον* in the Original is meant the Cause or means, not any musical Instrument such as a Flute, &c. The mistake of some Translators has obliged me to make this Remark.

See the last Section.

<sup>c</sup> *ῥυθμῶν*. Which Word is by Authors applied either to the just Symmetry and Proportion of Statues, Buildings, &c. or to the graceful and regular Motion of Bodies, or to the Harmony of Sounds.

Do not the Sounds also of the Harp, which of themselves signify nothing by their several Changes and intricate Inflections and a Symphony arising from the blending of the Notes together, create, as we all know, an inexpressible Delight? Yet are these only the empty and spurious Imitations of Persuasion, not the genuine Operations of human Nature.

*N O T E S.*

<sup>d</sup> The following Lines are sufficient to convince the Reader of the justness of this Reflection.

Then earnest to his Instrument he bends,  
And both his Hands upon the Strings extends;  
The Strings obey his touch, and various move,  
The lower answer'ing still to those above:  
His restless Fingers traverse to and fro,  
And in pursuit of Harmony they go;  
Now slightly skimming, o'er the Strings they pass  
Like Winds, which gently brush the plying Grass,  
And melting Airs arise at their Command;  
And now Laborious, with a weighty Hand  
He sinks into the Cords, with solemn Pace,  
And gives the swelling Tones a manly Grace,  
Then intricate he blends agreeing sounds  
While Musick thro' the trembling Harp abounds.

PHILLIPS PAST.

Quintilian's manner of shewing the Power that Composition hath over the Mind is not unlike this made use of by our Author.

What



What then are we to think of Composition, that Harmony of Discourse, natural to Men, which strikes the Soul, and not the Ear only, exciting therein various Ideas of Words, Thoughts, Things, Beauty, Melody, for the Preception of all which the Mind is endued with suitable Powers that are born, and grow up with us? When by the mixture and tempering of different Sounds, it conveys into them that are present, the same Passion wherewith the Orator is moved, thus making the Hearer Sympathize with him that speaks, and when thro'

NOTES.

\* Ideo eruditissimo cuiq; persuasum est valere eam quamplurimum non ad Delectationem modo, sed ad motum quoq; animorum, primum, quia nihil intrare potest in quod in aure, velut quodam vestibulo statim offendit, Deinde, quod natura ducimur ad modos. Neq; enim aliter eveniret, ut illi quoq; organorum soni, quanquam verba non exprimunt in alios tamen atq; alios motus ducerent Auditorem---Quod si numeris & modis inest quædam tacita vis, in oratione

est vehementissima. Lib. 9. c. 4. Decompositione. Delectatur audiens multitudo & ducitur Oratione, & quasi voluptate quadam perfunditur. Quid habes quod disputes? Gaudet, dolet, ridet, plorat, favet, odit, contemnit, invidet, ad misericordiam inducitur, ad pigendum, ad pudendum: irascitur, miratur, sperat, timet. Hæc perinde accidunt, ut eorum, qui adsunt, mentes verbis, & sententiis, & actione tractantur. Cicero in Bruto. c. 50.

A a

a beauteous

a beauteous Fabric of Words, a greatness of Manner and a nobleness of Sentiment appear, must it not be allowed that with all these Charms Composition not only affects us with a refined Delight, but also disposes us to a Conformity, in our Thoughts and Actions, with that Magnificence, Dignity, Sublimity, and every other Excellence it comprehends, thus gaining an absolute Empire over our Souls? But it were Madness to dispute about Things so generally confess'd. For Experience is sufficient Proof.

That Sentiment hath something in it very Sublime, and is really admirable which *Demosthenes* introduces in favour of his Decree, "Τούτο τὸ ψήφισμα τὸν τότε τῇ πόλει, περιζάντα  
κίνδυνον παρελθεῖν ἐποίησεν ὥσπερ νέφος. This De-  
cree made the Danger which then  
hung over the City, pass away like a  
Cloud." Yet the Harmony of the Words is not Inferior to the Sentiment itself. The whole is express'd in <sup>h</sup> dactylic Numbers, of all

## N O T E S.

<sup>a</sup> See his Oration for the Crown. Numbers in this Place he is not to understand those

<sup>b</sup> The Reader will easily perceive that by Dactylic Measures commonly called Dactyls, or Feet consisting of

all others the most noble and Magnificent:  
Hence is it that they constitute the Heroic  
measure, which we all know, to be the most

A a 2 excellent.

NOTES.

of three Syllables, the first of which is always long, and the two following Short. For altho' every Dactylic Foot is also a Dactylic Number, yet every Dactylic Number is not a Dactylic Foot. For the better understanding of this it will be proper to consider what Quintilian says upon this Subject. B. 9. Ch. 4. of his Instit. *omnis structura & dimensio & copulatio vocum constat aut numeris, (numeros μετρου; accipi volo) aut μετρον i. e. dimensione quadam: quod etiam si constat utrumq; pedibus, habet tamen non simplicem differentiam; nam rythmi, i. e. numeri, spatio temporum constant, metra etiam ordine; ideoq; alterum esse Quantitatis videtur, alterum qualitatis---Rythmo indifferens est, dactylusne ille priores habeat breves an sequentes: tempus enim solum metitur, ut a Sublatione ad positionem iisdem sit spatiis or short Syllables have the pedom. The Rythmus then Precedence, the time of consists in certain Spaces of Pronunciation only being here*

Time, requisite for the pronouncing of Syllables according to their Length or Shortness, which if well proportioned to each other so as form just Cadences, constitute what we call agreeable Numbers. With regard to these it is that one Verse recommends itself to the Ear, more than another, although, the *μετρον*, or Measure may be the same in both: Which may serve to explain what Quintilian means by the Distinction of *Quantitas* and *Qualitas*. It is likewise observable that the *μετρον* requires an unalterable Situation of Syllables with respect to Quantity in each Foot, which Quintilian means by *metra etiam ordine*; this therefore belongs only to Poetry, whereas the Rythmus is to be found as well in Prose as in Verse; and it is indifferent thereto, as the Critic observes, whether the long or short Syllables have the



excellent. Let us now suppose that these Words ὥπερ νέφος which close the Sentence most happily, were remov'd from their proper Place, as thus, τούτο τὸ ἰσχυρισμὸς ὥπερ νέφος ἐποίησε τὸν τότε κίνδυνον παρελθεῖν, or indeed cut off only one of the Syllables, as thus, ἐποίησε παρελθεῖν ὦ; νέφος, and you will soon perceive how much Harmony conspires with the Sublime. For in ὥπερ νέφος the first Num-

## N O T E S.

<p>here considered. Besides with regard to the Rythmus, the Quantity of Vowels is not altered by the Concurrence of following Consonants, as it is according to the Rules of strict Measure. Thus in the Quotation from <i>Demosthenes</i>, tho' <i>ε</i> be followed by two Consonants, ἰσχυρισμὸς is as much a Dactylic Number (tho' not a dactylic Foot) as τούτο τὸ So περιζῶν (the <i>τα</i> being only a Superfluous time as <i>Quinctilian</i> expresses it) is a dactylic Number tho' the two short Syllables <i>περι</i> precede the long one <i>ζῶν</i>; the same may be said of ἐποίησεν, where the last</p>	<p>Syllable is to be considered as a Superfluous time like <i>α</i>. Thus likewise κίνδυνον is a dactylic Number by its Pronunciation, without any regard to be had to the next Word's beginning with a Consonant. The Reason that it is indifferent to a dactylic Number whether the long or short Syllables precede is that the Times are the same in both Cases; for as every short Syllable is said to consist of one Time, and every long one of two, the same quantity of Time is preserved in each Number, whatever the Position of the Syllables may be.</p>
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ber ὡςτεπ being long is measured by<sup>i</sup> four Times. But one Syllable being taken away, as in ὡς-εἰςΦος the Grandeur of the Measure is impaired by the Amputation, as on the contrary if you extend it thus ὡςτεπ-εἰςΦος the Signification is the same, but the Cadence is altered, because that Succinctness which here renders the Period sonorous and Sublime, is thereby relaxed and dissolved.

S E C T. XL.

The Parts of a Discourse compared with those of a HUMAN BODY.

**I**T is chiefly owing to an apt Connexion of the Parts that Discourses as well as Bodies are rendered beautiful and great. For as in Bodies one Member cut off from another is of itself nothing worth, but all together make up a compleat System; so when the nobler Parts of a Discourse are scattered

N O T E S.

<sup>i</sup> As consisting of two dee contributes to the closing Syllables. What therefore ing of the Period with greatness our Author means is, er Solemnity. that the gravity of this Spon-

here

here and there from each other, the Sublime likewise is broken and dissipated. But when they are compacted as it were into one Body with a just Symmetry, and farther yet, are bound together with a Chain of Harmony, they become Sonorous by a regular Circulation of the Numbers, and the Sublime formed in the several Periods is as it were a Collocation furnished out at the joint Expence of many. It is likewise Sufficiently evident that there are many Prose Writers and Poets (by Nature no way Sublime, not to say even low) who tho' they use common and vulgar Expressions, and without the least Elegance, have yet, by this single Art of arranging, and fitting the Parts to each other, acquired Pomp and Magnificence, and the Reputation of not appearing mean: As among many others *Philistus*, *Aristophanes* in some Places, and *Erupides* in most. In this Author *Hercules* after Slaying his Children says,

*Of Sorrows full no more can I contain.*

What is here Spoken is extremely Vulgar, yet is it rendered Sublime by a fit Construction of



of the Words, which if you place in any other Manner, it will soon appear that *Euripides* shews the Poet more in Composition, than in Sentiment. His skill in this respect, appears likewise from the following Description of the Bull dragging *Dirce*.

NOTES.

The Words are *ῥέμω* with one Foot however a Spondee, for the Reason which is an Iambic Line, mentioned by *Horace*,

*Tardior ut paulo, graviorq; veniret ad aures*  
*Spondæos Stabiles in jura paterna recepit, &c.*

It is likewise observable must necessarily be pronounced with several Pauses, the Consonants are for the most part, either Gutturals, and to use *Horace's* Expression, *Singultim*. or Aspirates; that there are two circumflexed Syllables, *This Story of Dirce* the Accent whereof accord-  
ing to the antient Rythmus tyed by the Hair to a mad Bull by her Step-son *Zetus* and *Amphion* was carved out of one solid Piece of Marble by *Jaurisus*. It requires a tremulous Pronunciation, (as the late ingenious Authors of the *English Grammar* have remarked; that there are likewise Six Syllables thrown into three by the Elision of *Asinius Pollio*, but is now in the Palace of *Farnese* as *Langbain* informs us. Vowels to render the Delivery more difficult, viz. *ῥέμω* *ῥέμω*; so that the Words

If

*If haply round he winds him, restless  
 Strong,  
 The Tree, the Rock, the Nymph he trails  
 along  
 Obsequious to his Motions.—*

'Tis true indeed the Thought here is very noble, but it receives additional Force from the Harmony of the Numbers, which are not hurried along like a rolling Instrument, but move with a Solemn and Majestic Pace, while the Words, <sup>d</sup> mutually supported by

## N O T E S.

<sup>c</sup> This Translation I have borrowed from Mr. *Edelstedt*, the Numbers, as far as our Language would allow, being very judiciously adapted by him to the Original, which is really admirable, particularly in the last Line which cannot be imitated either in Latin or English; I mean the descent from a Word of three Syllables, to a Word of two, and from thence to a Monosylla-

ble, *ὑνᾶϊκα, πέτρην, δρύν*, after each of which there must be a considerable Pause in the Pronunciation, which is rendered still more difficult by the harsh Consonants in the two last Words. From this descent the Numbers rise again in the harsh Polysyllable *μεταλλάσσω*, and at length disengaged from all Embarrassments dilate themselves on the Ear in Vowels.

*ὑνᾶϊκα, πέτρην, δρύν, μεταλλάσσω* &c. &c.

<sup>d</sup> *ἑτηρῖμοις*. Firmamina, quæ rite inveniuntur in iis verbis, quæ vim aliquam Summumq; conatum ostendunt. *Pearce*. These *ἑτηρῖμοις*

in the Passage quoted are the several rough and double Consonants so difficult to the Pronunciation, as in *περιε, ἐλῖκα, ἑλκων, πέτρην, δρύν*.

bearing upon one another, and strengthened by Pauses admirably adjusted, are raised into a Structure magnificent and firm.

S E C T. XLI.

Of Broken NUMBERS, &c.

**T**H E R E is nothing so inconsistent with Greatness of Stile, as broken and tripping Numbers: Such are Pyrrichs, Trochees, and Dichorees which fall into a Kind of dancing Measure. For in the frequent Use of these Numbers there immediately appears a certain Quaintness, and a little Affectation of Delicacy incapable of raising the Passions,

N O T E S.

\* The Pyrrich is a Foot per for Dance. The Dichoree is made up of two of these, as in the Word *comprobare*. *Dionysius Hal.* agrees with our Author in his Opinion of these Feet: For of the Pyrrichs he says, that they are *απο μεγαλοπρεπείας, ατε σπουδης* and he calls the Trochees *μαλακοτέρως και άγνιστοίως* more languid and less noble than Jambics.



inasmuch as the light Airs, proceeding in one unvaried Strain, sink not into the Soul, but float, as it were, superficially thereon.

And what is yet worse, as in list'ning to a Sonnet, the Attention of the Hearer is apt to be drawn off from the Sense of the Words to the Tune; so in Discourses where musical Turns are too much affected, it is not the Reasoning of the Orator, but the Chiming of his Numbers that strikes the Audience, so that often foreseeing the set Cadences in each Period, they <sup>b</sup> beat Time to the Speaker, and prepare themselves before-hand as in a Dance, to conform their Motions to the expected Measure.

Those Words likewise are incapable of Sublimity, which <sup>c</sup> wanting a due Fulness and

## N O T E S.

<sup>b</sup> ἵπποδουιν τοῖς λέγουσι. Thinness of their Syllables, appear in a Sentence, like  
<sup>c</sup> τὰ λίαν συνημμένα. Words, whereof many lye together the Parts of a meager Body, in a small Compass, on account of their Minuteness, that are shrivel'd and drawn close together. In this Sense as, according to Mr. Pope, I believe it is, that Doctor  
*When ten dull Words do Pearce* takes these Words in his Remarks on the following Line from *Virgil*.  
*make up one dull Line;*

*Aut ego tela dedi, fovi ve cupidine bella?*

*Ubi*

and Extent, appear crowded together in a Sentence, and which being cut into minute and short Syllables, are fastened to each other as it were by <sup>d</sup> Nails with many Gaps and Roughnesses intervening.

S E C T. XLII.

Of short SENTENCES.

**T**HE same may be said of concise Sentences which mutilate the Sublime; for there is much of the natural Greatness thereof diminished and cut off, by its being reduced within too narrow Bounds. I would not here be understood to speak of Sentences pro-

N O T E S.

*Ubi vix ullam invenies Syllabam, (says he) quæ pluribus, quam duabus, literis constat: Syllabæ igitur illic sunt justo breviores, & <sup>ἢ</sup> <sup>λίαν</sup> <sup>ἐμπύκναι</sup>, nimis prope ad se accedunt.* As there is scarce a Syllable consisting of more than two Letters, so there is but one Word which consists of more than two Syllables, and that Word, of four Syllables, has three short, which exemplifies what

our Author says of minute and short Syllables, meaning by minute the small number of Letters in each, and by short, the Quantity or Time of Pronunciation.

<sup>d</sup> Such bungling in a Writer, would be the same, as in a Cabinet-Maker, who instead of using Glew, should happen to join together in this clumsy Manner the several Parts of his Work.

perly contracted, which by their Intension give the greater Force to an Author's Meaning, but of such only as are too minute and curtailed. For Conciseness puts a Stop to the Thought, whereas Succinctness carries it on directly to the Mark. On the other Hand it is evident that a Style becomes weak and languid when the Sentences are extended to an immoderate Length.

NOTES.

\* *Επιγραμματα*. An Allusion to Engines formerly made use of for the shooting of Darts, Javelins, &c. like that we met with in Sect. 21.

*καὶ τὸ δὲ ἀπ' ὀργάνων τινος ἀφιεῖται*. Plato makes use of the same Expression in his Protagoras, *Ἐνέκα δὲ ἥματι ἐπαχθὲ καὶ συνε-  
στραμμένον*. *ὥστερ δεινὸς ἀνοητικὸς*.

This Fault Seneca imputes to one Fabian, of whom he says, *Sæpe minus quam audienti satis est, eloquitur: quædam tam subito desinunt, ut non brevia sint, sed abrupta*. And he himself in his

Turn hath the same, or rather worse said of him by *Quintilian*. B. 10. Ch. 1.

*Si rerum pondera minutissimis sententiis non fregisset, consensu potius eruditorum, quam puerorum amore comprobaretur*. For this Reason it was that Nero compared his Writings to Sand without Lime.

\* *Αναχαλόμενα*. This Reading of *Le Pevre* is, I think, preferable to *αναχαλούμενα*, as it stands in Opposition to *συνεστραμμένα*.



**S E C T. XLIII.**

**Of low EXPRESSIONS.**

**B**UT what effectually dishonours the Sublime is a Lowness of Terms. In *Herodotus*, for Instance, there is a Description of a \* Tempest divinely executed indeed as to well chosen Circumstances, which however contains some Expressions that are by no means answerable to the Importance of the Subject. This perhaps is one *ῥοιῶσις δὲ τῆς θαλάσσης* the Sea boiling, how much does that *ῥοιῶσις* so harsh in the Pronunciation, and *so abject in it's Meaning*, detract from the Sublime? Again he says, "the Wind laboured," and those who were lost in the Shipwreck met with an End disagreeable to them," *Κοπιῶσαι, to labour*, is here an Expression unbecoming and

**NOTES.**

\* Which wrecked the Fleet of *Xerxes* on the Coasts of *Greece*. There are several Circumstances in this Description which have a very poetical Turn: Particularly that of the *Athenians* praying to *Borras* for Assistance, upon the Foot of an ancient Alliance, by his marrying a Daughter of *Theseus* one of their Kings. <sup>b</sup> As the boiling of a Cauldron, or the fermenting of Liquors but meanly represents the raging of the Sea torn by a Tempest.

vulgar;

vulgar; and the Word *ἀχάη* disagreeable is by no means properly adapted to so moving a Circumstance.

In like manner hath *Theopompus* destroyed the Dignity of that sublime Description which he gives us of the *Perſian's* Descent into *Egypt*, by the intermixing of some little and poor Expressions. "What City or what Nation was there in all *Asia* which sent not Ambassadors to the King? Was there any Thing beautiful or precious in the Productions of Nature, or the Labours of Art, whereof he received not Presents? How many, and how sumptuous were the Carpets and rich Robes, some of Purple, some embroidered, and others white? How many gilded Tents

#### N O T E S.

<sup>c</sup> This Author was before quoted, Sect 31. where *Longinus* commends him for the Use of a vulgar Expression, because it was properly introduced, and more significant upon the Occasion than any other Word could have been. But here the Case is different. Of the vulgar Expressions taken notice of in that Section, he observes that they were far from being vulgar in Force and Significancy, whereas he now blames him for using, in the midst of a pompous Description, some Words that convey low Ideas, where the Things were capable of being expressed in a Manner more becoming the Magnificence of the Subject.

<sup>d</sup> Thought to be *Cambyſes*; but this is only Conjecture, as the Works of this Historian are now lost.

furnished

furnished with all Things necessary for Life? What a Variety of banqueting Garments and costly Beds, of Silver and Gold Plate, whereof the Cups and Bowls were either set with precious Stones, or curiously engraved? Besides these, what an infinite Quantity of Arms, *Barbary* and *Grecian*? Of Beasts of Burden, and others fattened for Slaughter what incredible Drovers? What Bushels of Pickles? What a Number of Sacks and Bags? What Rheams of Paper, and Utensils of all Kinds? What vast Heaps of all Sorts of salt Viands, that appeared to People at a Distance like Mountains risen out of the Earth?

From the noblest Elevations he sinks into the lowest Meannesses, when on the contrary he ought to have risen from one Degree of Sublimity to another; so that while along with his pompous Account of all this Furniture, he brings in Sacks, and Victuals, and

Bushels

NOTES.

\* *Απομάρων*. (he) *quæ sit propter ingratum*  
 † Dr. Pearce is of Opinion, that *Longinus* in blaming these Expressions, departs from his first Design in this Section. *De utilitate*, (says

*vocum sanum, vel propter earum significationem parum rerum ponderi respondentem, tractare Noster in principio Sectionis instituerat: nunc ve-*



Bushels, he seems drawing as it were the Image of a Kitchen. Suppose now that in the midst of all those sumptuous Robes,

## NOTES.

*ro reprehendit in Theopompotum ordinem rerum (quippe quia sublimioribus humiliora postposuit,) tam res quasdam nimis humilet, totamq; descriptionem debonstantes. Recte hoc utrumq; Culpat Longinus, sed hic non erat hic Locus, &c.* What Longinus undertakes to censure in this Section is μικρότης διορίστων, a Littleness of Terms. This the Doctor applies to Words whose Signification is inadequate to the Things they are intended to signify. But I humbly apprehend that by μικρότης is meant not only an inadequateness but also a Meanness of Signification, when little or common Things are express'd by their common or vulgar Terms, plainly, and as they are in themselves, and in this homely Dress are introduced into Places where they are not fit to be seen at all, or at least not without such Ornaments of Expression, as are capable of giving them a decent Appearance. Had Vir-

gil in his Georgics used those Terms only, that were adequate to the Importance of the Things he treats of, would there not have been a μικρότης of Diction in many Places? would not his Expression have been little and mean in Comparison with what it now is? If this Sense of μικρότης be admitted, the Doctor's Concession will justify Longinus's Conduct; for after saying that βυδαμοί, &c. sufficiently express the Author's Meaning, he allows however, that this Meaning is too low for so magnificent a Description.

As to Longinus's finding Fault with Theopompus in Point of Order for descending a Sublimioribus ad humiliora; this he only does to aggravate his Charge against the Historian; for what he principally blames him for, is using such Expressions at all; nor is it to be supposed that Longinus would be pleased to see them in any Part of this Description.

those

those golden Bowls set with Diamonds, engraved Plate, gilded Tents, and all Sorts of Cups of curious Workmanship, a Man should officiously place Sacks and Bags, they would make, methinks, but an odd Appearance: Just so such Words are Blemishes to a Discourse, and as it were infamous Brands upon it, when unseasonably introduced. He might have only touched, in a summary Way, even upon those Things that looked, as he says, like Mountains; and giving what he relates of the rest of the Provision another Turn, he might have said "Camels, and a Multitude  
" of Beasts for carrying whatever was necessary to supply the Luxury of Tables."  
Or he might have said, "Heaps of all Sorts  
" of Grains, and whatever was most exquisite for Banquetings and Voluptuousness."  
Or, since he had a Mind to set forth every Thing in the most abundant Manner, "What-  
" ever could appear delicious to the King's  
" Butlers and Purveyors."

For in Works of a sublime Nature, we are not to descend to sordid and contemptible Expressions, unless absolutely compelled by some Necessity; it being decent to use Words suitable to the Dignity of the Matters whereof we treat, and to imitate Nature, who in

her Structure of the human Body, <sup>c</sup> hath not exposed to View those Parts which are not to be named, nor those by which the Superfluities of the Whole are carried off, but hath concealed them as much as in her lay, and as *Xenophon* expresses it, “ averted those Cannels to a due Distance <sup>h</sup>” least the Beauty of the whole Animal should be sullied thereby.

But it is not necessary to enumerate all those Imperfections which lessen the Sublime. For as we have already shewn what they are which render Works of Eloquence noble and great, it is manifest that the contrary to these will for the most part sink and debase them.

## N O T E S.

<sup>c</sup> Ut in *Ædificiis* architecti avertunt ab oculis & Deor. c. 56.  
<sup>h</sup> These are the Words of *Longinus*, not of *Xenophon*, in which *Tollius* was mistaken, as Dr. *Pearce* observes.



S E C T. XLIV.

A Question proposed concerning the  
Decay of ELOQUENCE.

I shall not think it a Trouble, dearest *Terentianus*, in order to indulge your Passion for Learning, to add, and explain that one Proposition more, which a certain late Philosopher advanced by way of Question in the following Manner. It is a Matter of Wonder to me, says that Philosopher, as well as to many others, how it comes to pass that in our Days, there are several Men who have a masterly Talent for Persuasion and the Management of publick Pleadings, whose Wit is poignant and stinging, and who are happily possessed of all the Sweetnesses and Delicacies of Style, and yet none, or very few, \* sublime; so great a Sterility of true Eloquence is observable in the present Age. Are we then, says he, to give Credit to that Maxim so often whispered in our Ears, that Demo-

N O T E S.

\* See the Character of that of *Demosthenes*, Sect. *Hyperides* in Opposition to 34.

cracy, is the kind Parent and <sup>b</sup> Nurse of great Geniuses, and that the most excellent and celebrated Orators have flourished and died with it. For it is <sup>c</sup> Freedom, added he, that cherishes the Thoughts of generous Spirits, that raises their Hopes, and pushes forward their natural Vigor to a mutual Emulation and an Ambition to excel: A powerful Incitement to which were those <sup>d</sup> Rewards every where to be met with in Commonwealths; with a View to these the Faculties

## NOTES.

<sup>a</sup> *Nec in constituendis rempublicam, nec in bella gerentibus, nec in impeditis ac Regum dominatione devinctis nasci cupiditas discendi solet: pacis est comes otiiq; sociâ, Et jam benè constitutæ civitatis quasi alumna quædam Eloquentia.* Cicero ad Brutum. c. 12.

<sup>c</sup> See what is said by the Author of the Dialogue concerning the Causes of the Corruption of Eloquence, Ch. 36. Or the Quotation made from thence by Mr. Kennet, in his Antiquities; as also Monsieur Crousaz's Reflections on this Subject in his Art of Thinking, where

there is a Passage concerning the Parliament of England, so much the more remarkable, as it comes from <sup>a</sup> Frenchman.

<sup>d</sup> These were very distinguishing, and gloriously fitted to the gratifying of a generous Ambition---Crowns, and those usually of Gold, Exemption from Taxes, Entertainments at the publick Expence, the Privilege of wearing Purple, and administering sacerdotal Offices. It was one of these Rewards that gave Rise to the famous Contest between Demosthenes and Æschines.

of contending Orators were whetted by continual Exercise, and each noble Endowment of the Soul struck out, as it were, by Collision, insomuch that one may behold the Liberty of their Country, and the Glory of its Affairs shining forth in their Orations. But we Moderns, continued he, seem to have sucked in, with our very Milk, the Principles of legal Servitude, and to have been initiated from our Infancy into the Customs and Institutions thereof; having therefore never tasted of that most beautiful and fruitful Fountain of Eloquence, Liberty I mean, says he, we can become nothing more at best than egregious Flatterers. For which Reason he observed that other Faculties might fall to the Share of Slaves, but that no Slave was

**NOTES.**

\* Like Fire out of Flints, to the sovereign Power which The Word in the Original then subsisted.

is ἐν τῷ ὀνόματι

† Δουλεία δουλείας. Servitude which cannot properly be established by Law, or the translated into *English*. It is Consent and Acquiescence of a Metaphor taken from the the People; this must be swaddling Clothes of Infants, considered as a qualifying in which their Arms are Expression used thro' a Cause close bound up, tiuousness of giving Offence

ever



ever yet an Orator; inasmuch as the familiar Subjection to Confinement and Blows will soon betray itself, the Dregs of Servitude still working uppermost in his Soul: For as *Homer* observes,

*Half a Man's Worth with Liberty expires.*

## NOTES.

Πρώτον δὲν το, ἐξ οὗ γίνεται, προυποτίθεσθαι παντως ἀναγκάσιον, ὡς ἔχειν δεῖ τον ἀληθῆ ρήτορα μὴ ταπεινὸν Φρόνημα καὶ ἀγεννῆς. Οὐδὲ γὰρ οἶον τὸ μικρὰ καὶ δυλοτροπῇ Φρονδυτας καὶ ἐπιτηδεύοντα; παρ' ὅλον τον εἶον, θαυμαζόν τι καὶ τὸ παντὸς αἰῶνος ἐξεργασθῆναι. This is a fundamental Principle laid down by our Author in his ninth Section: So that we may reasonably conclude that the Philosopher here introduced speaks the Sentiments of *Longinus* in this Place, or rather that *Longinus* delivers his own Sentiments under a feigned Character. Such Caution was but just in a Man of his great and generous Way of thinking, who therefore was the more capable of giving Umbrage to the Jealousy of a Tyrant. And yet, tho' he seems to oppose the Philosopher, and thence takes Occasion to declaim against the Vices of

the Age, it is observable, that those very Vices he mentions are the natural Consequences of Tyranny, whose ruling Maxim hath ever been to debauch the Minds of the People, by the introducing of Voluptuousness of all Kinds, from which the Love of Money is inseparable: This necessarily lays them open to Bribery and all Sorts of Corruptions, and creates a Dependence upon that Power, which, at length, is alone capable of supplying the Extravagancies of their Leaders. Such a Course of Life soon produces that *παύσια*, which our Author mentions in the Close of this Section, and when once People are sunk into such a State, the Work of Tyranny is fully accomplished.

<sup>i</sup> *Αναζέι.* A Metaphor from the Fermentation of Liquors,

Just

Just therefore, says he, as those <sup>1</sup> Cases (if what I hear be true) wherein the Dwarfs called Pigmies are fed, not only prevent the Growth of those that are enclosed, but also make them less by a Compression of their Bodies; so Servitude of all Kinds, even that established by the most plausible Measures, may be called the Dwarf-Case of the Soul, and a Prison, wherein all Men alike, good and bad, are confined and languish away.

Here I took him up: My very good Friend, said I, it is easy and natural for Men to be always censuring the present Times. But I would have you to consider, whether, <sup>1</sup> if universal Peace, the Consequence of a general Submission to one Sovereign, be capable of corrupting and spoiling the Growth of noble Geniuses, whether, I say, this un-

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<p><sup>1</sup> Γλωττονομα. Properly Cases for enclosing the Reeds of Hautboys or such Instruments, which in Greek are called γλωττιδι, in Latin, Lingula: I suppose therefore that Longinus used this Word to express the Smallness of those Cases or Boxes in which Dwarfs were enclosed.</p>	<p><sup>1</sup> Our Author's Meaning is very difficult to be come at in this Place, which is owing to the Original being here somewhat defective; all therefore that could be done, was to give the Words some Turn consistent with the feigned Opposition Longinus intended to make.</p>
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interrupted

interrupted War, which hath so long raged over the whole Earth, may not much more be supposed to obstruct our Desires, and every generous Pursuit in Studies of this Kind. Hereto may be added those Passions which every where perplex our Lives, which like Guards beset the Soul, and from their strong Holds ravage and bear all Things before them; for the Love of Money, a Distemper

## NOTES.

<sup>a</sup> Dr. Pearce takes <sup>adversus</sup> here, in a figurative Sense. But if our Author, thereby meant a War of inordinate Affections, as the Doctor supposes, he would prevent what is advanced as additional Causes of the Corruption of Eloquence in the next Sentence; besides, the History of those Times seems to require a literal Acceptation of the Word; for the World was never more distracted by Wars than in the Days of Longinus, when no less

than thirty Tyrants arose in the Empire about the same Time, which gave Occasion to the great Odenatus the Husband of Zenobia to display his Valour in so glorious a Manner.

<sup>φρυσαντα</sup> We may observe, that Longinus in this and the subsequent Reflections he makes on these and the like Vices, is fond of using Expressions which carry in them Allusions to Tyranny.

<sup>a</sup> *Gravis ingenium, Gravis dedit ore rotundo  
Musa loqui, præter laudem nullius avaris.*

Their being covetous of qualified them for the Favours of the Muse. The same Author farther titled the Grecians to, and observes in his Art of Poetry,

As



temper wherewith we are all so immoderately seized, and the Love of Pleasure are what enslave, or rather (if a Man may so speak) swallow up the Faculties of Men, with the Men themselves. Covetousness indeed, is a Disease which contracts and lessens the Soul, but Voluptuousness renders it base and ungenerous. I cannot by Reasoning discover how it is possible, that we who above all Things value boundless Wealth, or to speak more truly deify it, should not receive rushing into our Souls, all those Evils which are its natural Attendants. For close upon the Heels of immoderate Wealth, and in strict Association follows Prodigality, and while that other opens the Gates of Cities and private Houses, this enters in and inhabits along with it: After some Time having established themselves among the People, they build their Nest, as the Sages observe, and beginning immediately

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— *At hæc animos ærugo, & cura peculī  
Cum semel imbuerit, speramus carmina fingi  
Possē, linenda cadro, & levi servanda cupressō?*

For some noble Thoughts ed to the same Poet. B. 2.  
on one Species of Voluptu- Sat. 2.  
ousness we are likewise oblig-

*Discite non inter Lanceas, mensasq; nitentes  
Cum stupet insanis acies fulgoribus, & cum  
Acclinis falsis animus meliora recusat.*

— *Quin corpus onustum  
Hæsternis vitiis, animum quoq; prægravat ænā,  
Atq; affigit humi, divinæ particulam auræ.*

to engender, they produce Vanity, Pride, and Luxury, which are not a spurious, but their truly genuine Issue. If now these Children of Riches are suffered to grow up, they soon bring forth those inexorable Tyrants of the Soul, Insolence, Injustice, and Impudence. It is impossible that these Things should be otherwise, or that Men in such Circumstances should any longer look up, or talk any more of Fame; but that a general Corruption of Manners should spread itself around, and the great Endowments of the Soul become neglected, and pine, and wither away, while Men bestow all their Care, and Admiration upon their perishable and irrational Parts, omitting to improve those that are immortal.

Where a Man corrupted with Money sits in Judgment, it is not possible that he should be

## N O T E S.

<sup>a</sup> *Validiorem autem animam, & excelsiorem, & amplioriorem facit Virtus. Nam cetera, quæ cupiditates nostras irritant, deprimunt quoque animam, & labefaciunt: & cum* videntur attollere, inflant ac multa vanitate deludunt. Sen. Ep. 76.

Such is that Reflection of the Poet in the Satyr last quoted,

Male verum examinat omnis  
Corruptus Judex.

Stevens in his *Thesaurus* Gr. Lat. supposes *δυναστεύω* to be derived from *δυναμις*, but as I conceive without any Reason. That *δυναμις* comes from *δυναμις* is, I think, pre-

ty evident, and among several others, there are two probable Conjectures on this Head offered by the Critics. The one is, that which refers the Origin of the Word

be a free and unbyassed Arbitrator in Matters relating to Justice and Honesty. For to him that takes a Bribe, the only Measure of Right and Wrong must necessarily be that which squares with his own private Interest. When therefore Bribery, and hunting after the Deaths of other Men, and laying Snares for Wills influence the Conduct of our whole Lives, when each Man by selling his very Soul to extract Lucre from every Thing, becomes a Slave to himself, do we expect in such a pestilential Corruption of Manners that there should be yet left any free and unbyassed Judge of Things great, and fit to be transmitted to future Ages, and not every one on the contrary blinded and prejudiced by his own avaricious Appetites. Consider then whether it be not better for us, \* such as we are, to be governed

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to the ten Magistrates, who had the Administration of Affairs in *Athens* after the Expulsion of the thirty Tyrants: The other is that which refers it to the ten public Orators in *Athens*, who occasionally received Fees from rich Men for pleading their Causes, as Lawyers do among us. Hence it was that they who employed any of these Orators were said *δανάειν*, whereas they who pleaded their own Causes were called *ἀδανάτοι*.

From *δανάειν* used in this Sense, viz. to see a Lawyer, the meaning of *δανάομαι* when applied to a Judge will easily appear.

\* This is expressed with a noble Indignation. He does not suppose that it were better for Men of Virtue and Reflection to be under an absolute Government, but for such as had fallen below the Dignity of their Nature, and were incapable of governing their own vicious Appetites.

than



than to be free: Inasmuch as the Lusts of breaking in upon our Neighbour's Rights, if left absolutely to themselves like wild Beasts let loose from their Dens, would spread Destruction around, and set the World in Flames. Upon the Whole, said I, what prevents most Men, who are born now-a-days with any Superiority of Parts, from arriving at Perfection, is a Slothfulness, a stupid Indolence contracted by vicious Habits, which hath possessed the Souls of us all except a few, while thro' our whole Lives we propose to our selves only vain Glory and sensual Gratifications, but aspire at no real Advantages worthy of Emulation and Honour.

It is now Time to quit this Subject, and enter upon that which hath a close Connexion therewith; I mean the Passions, which, in the Beginning, I promised to treat of in a separate Discourse, and which have a considerable Share not only in the other Parts of Oratory, but also in the Sublime itself.

## N O T E S.

*‘ Jam diu (says Seneca) Officiorum mali judices, quam diu illa depravat spes & metus & vitiorum inertissimum, voluptas.*

This Discourse, as we observed before, either never was writ, or if writ, hath been unhappily lost, with many other Works of this great Author.

T H E E N D